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Color Comes Home:
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Design Icon:
Josef Frank

Trend Forecast:
The Latest Looks
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Hudson Valley

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March 2016



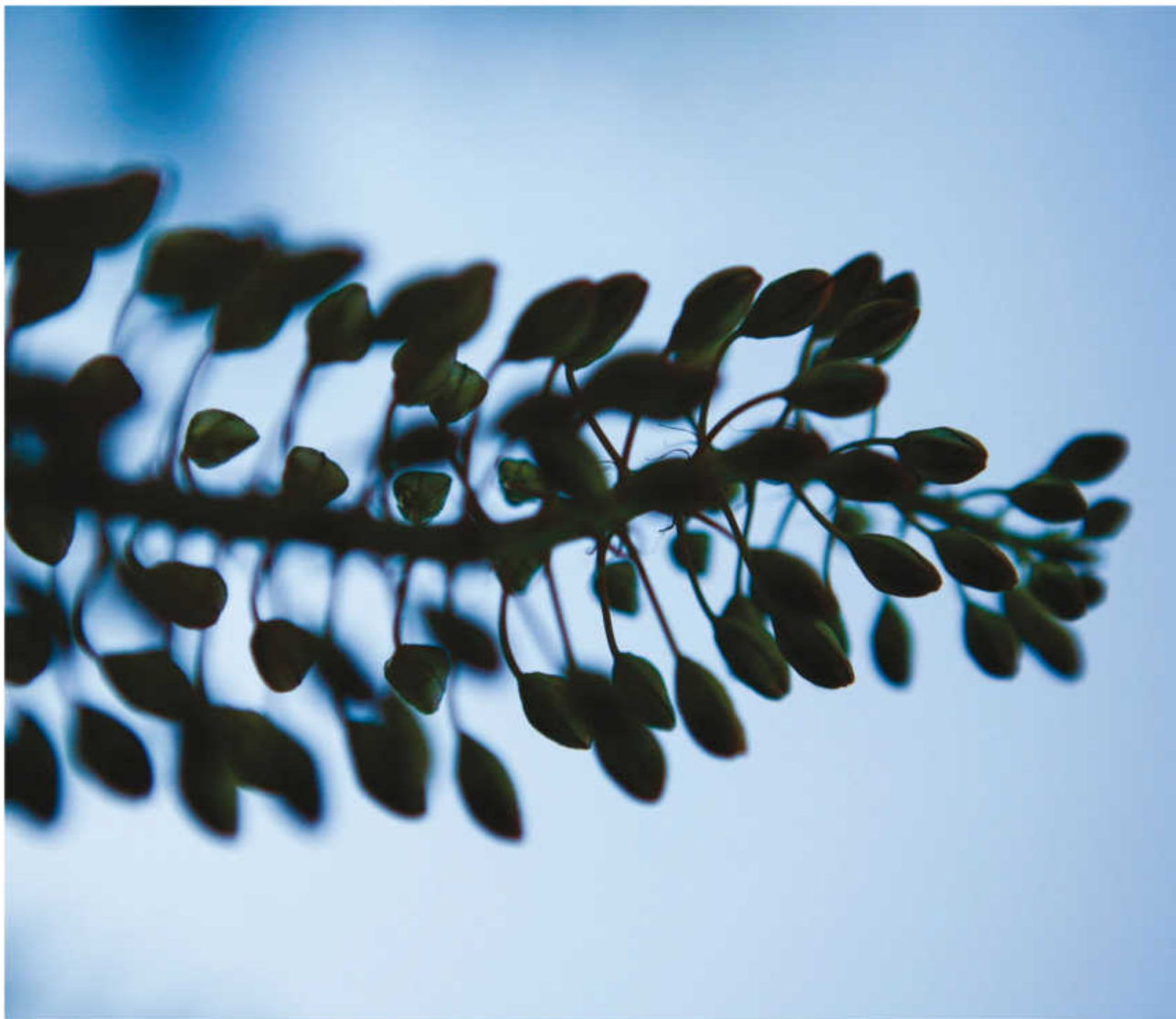


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March 2016



“Colors define separate areas, covering all the elements including the floor and the ceiling. When you paint the floor, the space looks really unified.”
—Nathalie Wolberg, architect and resident

dwell

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In New York's Hudson Valley, a warm and welcoming rural retreat is tailor-made for its owner—and built for extreme energy efficiency.

TEXT BY

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PHOTOS BY

Brian W. Ferry

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TEXT BY

Amara Holstein

PHOTOS BY

Grant Harder

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An artistic couple create an inventive live/work space in an Antwerp warehouse, utilizing bold colors to clarify the sprawling space.

TEXT BY

Jane Szita

PHOTOS BY

Tim Van de Velde

66 On a Clear Day

In Buenos Aires, two architects collaborate on an ever-evolving family home, defined by their ingenious use of South American wood.

TEXT BY

Vanessa Bell

PHOTOS BY

Cristobal Palma

On the Cover: A Hudson Valley home includes functional pieces that are inviting to the touch, like a vintage Danish modern table and chairs, p. 42.
Photo by Brian W. Ferry

This page: Fuschia floor pillows provide seating as well as a pop of color in a reading nook on the ground floor of a renovated warehouse in Antwerp, p. 58.
Photo by Tim Van de Velde



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The genius of Josef Frank, the prolific architect, designer, and author, is currently the subject of a museum retrospective in Vienna. We begin this section with key excerpts from the show's catalog, providing context for Frank's successes and setbacks. Next, this issue's product pages feature a collection of items and ideas that approach design from the five senses—sight, sound, smell, taste, and touch. We conclude with a conversation with Li Edelkoort, the Dutch trend forecaster.

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The founders of Calico Wallpaper live and work in a rented loft in Brooklyn, enhancing the space with their striking marbled designs.

TEXT BY

Aileen Kwun

PHOTOS BY

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86 Renovation

A homeowner hires his designer sister-in-law to carve out a cook's kitchen in his Los Angeles flat.

TEXT BY

Erika Heet

PHOTOS BY

Ye Rin Mok

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An insatiable collector finds room for all of his favorite things in a chic industrial loft in Paris.

TEXT BY

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PHOTOS BY

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Designer James Huniford moves beyond the expected on Long Island.

TEXT BY

William Harrison

PHOTO BY

Joshua McHugh

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Interiors We Love

Interior design is not about arranging furniture.

Interior design is about manifesting comfort and pleasure in an environment sheltered from the world at large. It's about summoning the power of the senses to communicate feelings of safety and ease. Interior design is about creating spaces in which one can live on one's own terms.

Think about the most pleasant room you've ever encountered—not the most expansive or expensive, mind you, but the most serene and welcoming. Most likely when a space comes to mind, it's a sensory experience that triggers the memory: perhaps it smelled wonderful, or carried the sound of water, or maybe the furniture was incredibly soft and accommodating, the lighting brilliant or cozily subdued. Whatever the impetus, in that moment, you felt the energy of your surroundings. That's the power of design.

Theorists and historians have long explored the significance of experiencing a structure as a spatial composition, one that is only thoroughly grasped through a series of sensory impressions. We do our own investigation of the concept in this issue, beginning with a short profile on Josef Frank, an intriguingly alternative modernist architect and designer who firmly believed in home as vehicle for psychological comfort (page 23). We follow this with a package offering a snapshot of each of the five senses and the unique part each can play within an interior space (page 26). Li Edelkoort, a design mind charting both today's trends and predictions for tomorrow, shares her thoughts on page 36.

Nick and Rachel Cope of Calico Wallpaper, partners in life and work, open the door to their Brooklyn apartment on page 80. The pair are rising figures in the design world, specifically for their lyrical, atmospheric wall coverings that seem to be popping up everywhere these days. The way they've incorporated not only their own creations but those of their friends and industry peers into a rental property is inspirational for those looking for ways to make their homes more personal and distinctive through interior design without doing irreparable harm to their security deposit.

The artistry of collecting and assembling disparate objects and materials is masterfully demonstrated in a Paris flat owned by Merci artistic director Daniel Rozensztroch (page 92). This is a person that's made

a career of following his own aesthetic impulses to create influential design statements—in retail environments, in shelter publications, and of course, in his own home. The downside of seeing the beauty in the unexpected means that you can end up with an embarrassment of riches, but Rozensztroch proves that a well-ordered interior need not be stark to feel modern.

A trio of interior designers in this issue present a trifecta of surprising solutions for vastly different challenges—Andrea Michaelson tackles a downtown Los Angeles loft for a weekend chef who loves to entertain without any fuss (page 86); Emily Knudsen Leland of Jessica Helgersen Interior Design delivers a Portland midcentury family home in need of an aesthetic pick-me-up without sacrificing its integrity (page 50); and Elaine Santos of BarlisWedlick Architects corrals two wildly divergent sides of one idiosyncratic client into a singular interior for a certified Passive House in Ancram, New York (page 42).

Outside the United States, designers Teresa Sarmiento and Nicolas Tovo worked together to incorporate cast-off materials and other architectural leftovers to create a soothing, unified family home in the middle of bustling Buenos Aires, Argentina (page 66). In Antwerp, Belgium, French architect and designer Nathalie Wolberg and her partner, Texas-born artist Tim Stokes, collaborated on an otherworldly living space and gallery that makes extraordinary use of color, light, and textiles (pages 58).

We end with a quiet moment in a seaside cottage in Sagaponack, New York, where interior designer James Huniford created a deceptively simple—yet rigorously attained—area for taking meals. Long a proponent of reusing castoff objects and reimagining them as sculptural points of interest, Huniford uses a deep knowledge of historical decorative arts to transcend stylistic tropes. By refusing to adhere to formulaic interiors and eschewing the notion that only the new is worthwhile, Huniford proves himself to be a compatriot to the late Josef Frank whose unique take on modern domestic spaces can be summed up in his well-known adage, "One can use everything that can be used."

Amanda Dameron, Editor-in-Chief
amanda@dwell.com / @AmandaDameron



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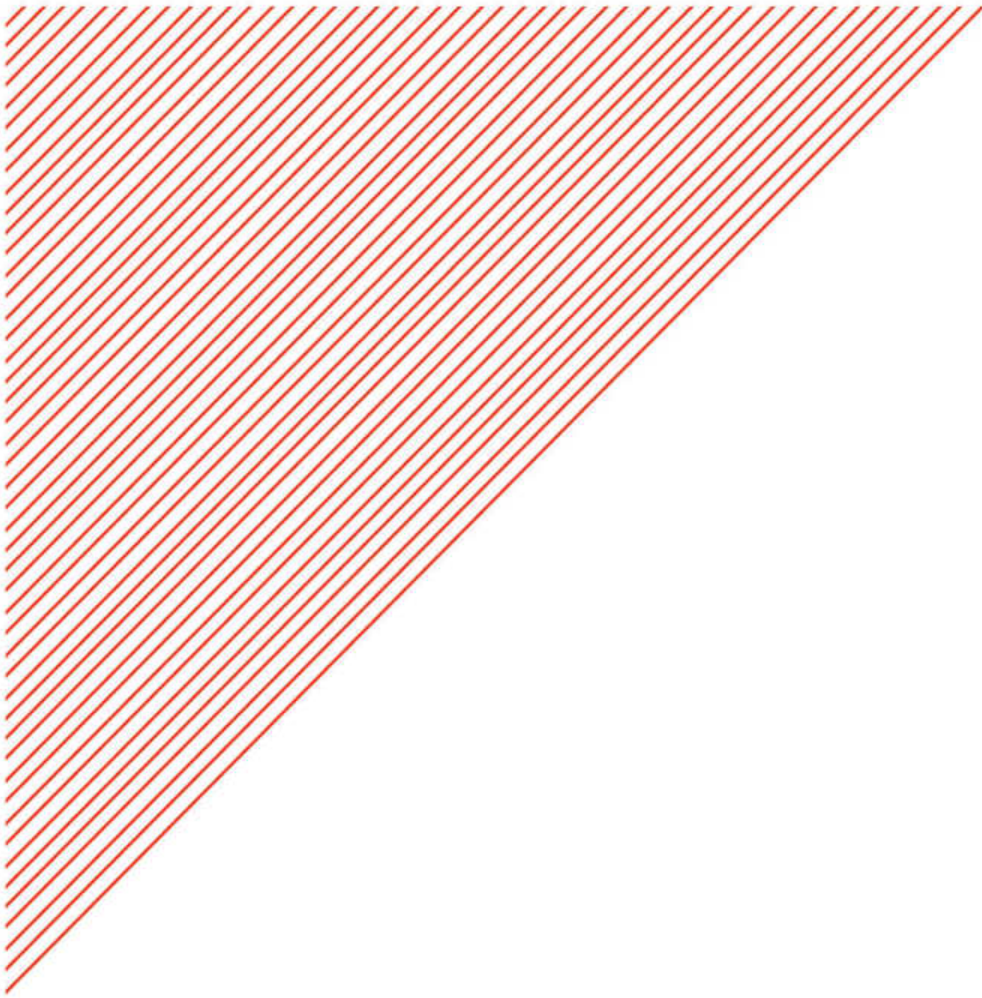
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Feedback



LETTERS

Your recent issue on small spaces only features examples for private owners (November 2015). Isn't there an unspoken obligation to address a rising social issue in this country—homelessness? If the subject of design and its capacity to influence lives for the better is an important theme for your publication, would not projects that focus on thoughtful solutions to an ever-increasing homeless population be just as valid?

Mike Smith

Austin, Texas

I love beautiful, uniquely designed small homes and enjoy the pictures you present in your magazine. However, the problem is that all your homes are too expensive for the size. I believe any capable architect can design and build a great small house for several hundred thousand dollars, but where are the 1,000- to 1,200-square-foot homes for under \$100,000? This is what we really need in America.

Bonnie Grant

Taos, New Mexico



I recently listened to a fantastic podcast on @99percentinvisible about Brutalist architecture and concrete buildings of the 1960s, and how they were much maligned. Today, I spotted a #concrete home on the @dwellmagazine feed with a sneaky swiveling panel (“Heart of Stone,” October 2015)—nothing but love for this.

@ofkin

Posted to Instagram

I'm a retired military veteran. I have been reading Dwell for a very long time. I never thought I would have a green thumb, but thanks to your magazine, it happened. I get all of my inspiration for my yard from Dwell. After serving in four wars, I find that doing my yard is very therapeutic and helps with my PTSD. I want to thank you for helping me deal with the stress of 37 years of military life.

Earl Hamilton

Lincoln, California

Correction:

On page 71 of the December/January 2016 issue, we identified the dining chairs as Calin chairs from Ligne Roset. They are actually Metropolitan chairs by Jeffrey Bernett for B&B Italia. We regret the error.



The Imola Chair
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TWEETS

@SaralbanezMarin:

The Fruit Bowl Manifesto—great article in Dwell magazine.

@whitneyljames:

Spotted a gem in my boyfriend's @dwell last night. I think I'm in love (with the cabin, I mean).



@Tedbeidler:

Love the latest issue of @dwell as they revisit homes featured in previous issues over the years! A happy 15th to one of my fave magazines!

@PA_architecture:

There are days we wish we could crawl into a Dwell magazine and live!

@SteveZhuNY:

Sustainability should not be limited to the category of environment; it must be economic as well. Green buildings that pay the bills.

DWELL ASKS

What is your favorite design item in your house?

My Tom Dixon Void pendant light. It was the first design piece I bought.

Liesbet Moeremans / Posted to Facebook

My MacBook Air, because it's where I do design work.

Brenda Kooiman Monroe / Posted to Facebook



The LC4 chair. Have admired it since childhood (I'm 48 now). Stunning looks, comfortable, therapeutic, and meditative.

Jacob Meggers / Posted to Facebook



My brass Sputnik chandelier. It's quintessential midcentury, timelessly modern, and fun.

Grace Briones / Posted to Facebook

I found an Eero Saarinen Tulip table base in very poor condition at a yard sale for \$15. Fabricated a 42-inch oak top and refinished the base (even had to hammer out some dings and bend the stem true). Was a lot of work getting that white gloss finish, but was well worth the effort!

Sean Allan Keeth / Posted to Facebook

Our steel-and-glass front door. It's safe, contemporary, and truly sets the tone for our home.

Grace Briones / Posted to Facebook

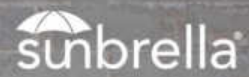
SPOTLIGHT

@brianpaquetteinteriors on Instagram

Since founding his studio in 2008, Seattle-based interior designer Brian Paquette has completed a range of residential and commercial projects in the Pacific Northwest and beyond. His feed reveals his preference for muted colors, plush seating, and statement lighting, and captures his varied inspirations, from 20th-century French designer Jean Royère to contemporaries such as Ilse Crawford.



PHOTOS BY BENJAMIN RASMUSSEN (TWEETS), COURTESY OF 1ST DIBS (SPUTNIK CHANDELIER)



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Contributors



Amara Holstein

A former editor at Dwell, Amara Holstein is a writer living in Portland, Oregon. Her work has also appeared in *The New York Times*, *Wallpaper**, and *Frame*. She visited a brightly updated 1959 home in the city for this issue (p. 50). “I was struck by the way art and color are seamlessly integrated within every aspect of the house, from the sculptures outside to the pops of orange in the kitchen,” she says.

What does your dream interior look like?

“Big windows, high ceilings, and no clutter.”

Ye Rin Mok

Los Angeles-based photographer Ye Rin Mok captured a sleek, renovated kitchen in the city’s Toy Factory Lofts building (p. 86), where she fell in love with the “delicate brass trim and shelving.” Her portraits and interiors have appeared in *Apartamento*, *The Telegraph*, and *WSJ*, among others. Aside from photography, she enjoys hiking, pottery making, and taking ballet classes.

What is your favorite interior?

“Philip Johnson’s Glass House.”



Cristobal Palma

Born in the United Kingdom, photographer Cristobal Palma relocated to Santiago, Chile, to start his own studio in 2008. One of his photographs was acquired by the Museum of Modern Art in 2013. He traveled to Buenos Aires to visit the Casa Clara house, featured on page 66. Of the house, he says, “I love those places that are perfect as you find them and there is no need to change a thing.”

What is your favorite interior?

“The Tempelpiaukio Church (Rock Church) in Helsinki by Timo and Tuomo Suomalainen is amazing.”

Jane Szita

Longtime Dwell contributor Jane Szita reported on the colorful house of an artist and an architect in Antwerp for this issue (p. 58). “It was inspiring to see how two people with completely different attitudes to design and interiors can live in harmony together and create a really special place,” she says. Szita’s past assignments have taken her on safari with Masai warriors in Kenya and to Tokyo to interview Takashi Murakami.

What does your dream interior look like?

“It would probably be a cross between a luscious Lautner pad and the luminous spaces in the paintings of Vermeer.”



Tim Van de Velde

After pursuing a career in photojournalism, Tim Van de Velde was inspired to go into architectural photography by the work of Alexander Rodchenko and László Moholy-Nagy. He photographed “In the Mix,” a house in Antwerp that’s spotlighted on page 58. “The whole combination of colors, divided spaces, and the interior garden in the midst of Antwerp is like an oasis,” he says.

What does your dream interior look like?

“The reason I got into architecture and interior photography was my fascination for early 20th-century, modernist architecture. So I would like to incorporate some elements inspired by that period into my home.”



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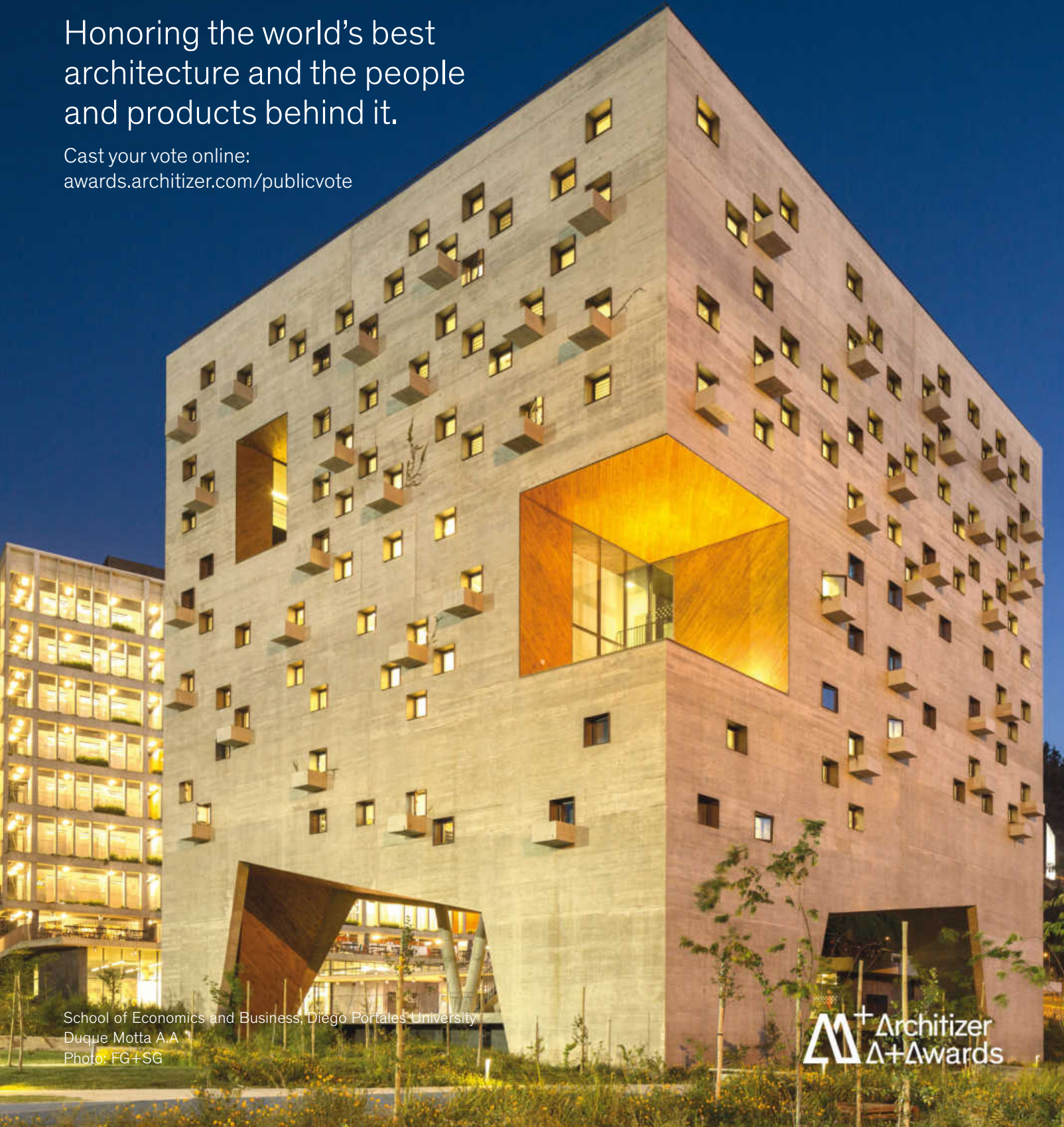
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Modern World



26 The Senses
Sight / Sound / Smell
Taste / Touch

36 Profile: Li Edelkoort

Design Icon: Josef Frank

"The rules for the good house as an ideal do not change in principle and have only to be looked at afresh. How does one enter a garden? How does the seating area relate to the door and the window? There are many questions like this which need to be answered, and the house consists of these elements. This is modern architecture."

Excerpted from The House as Path and Place, 1931, by Josef Frank

PHOTOS BY STEFAN OLÁH

Josef Frank: Against Design, which runs through April 2016 at Vienna's Austrian Museum of Applied Arts/Contemporary Art, is a comprehensive study of the prolific architect, designer, and author.

A companion catalog, comprising essays from over two dozen design scholars, provides context for Frank's creative successes and setbacks, as well as his philosophies and concepts, including "accidentism," which encouraged the acquisition of furniture pieces one at a time, and combining them with old or existing ones. "The living room in which one can live and think freely is neither beautiful nor harmonic nor photogenic," he wrote in an essay published in the Swedish design magazine *Form* in 1958. "It is the product of coincidences; it is never finished and can accommodate everything that can fulfill the changing needs of its occupants. I use the living room as an example here because I want to employ it as a means to arrive at an architectural principle. The living room for us, so to speak, the ultimate goal of architecture because it is the most important component of the house."

Over the course of his career, Frank, who died in 1967 in Stockholm, created a range of structures, from single-family houses with gardens to public housing projects, as well as over 1,000 furniture pieces and 200 textiles, many of which are still in production by the Swedish design house Svenskt Tenn. "A well-ordered house," he wrote, "is to be laid out as a city with streets and roads, which necessarily lead to squares, that are disconnected from traffic, so that one can rest in them." □



The Villa Beer in Vienna, one of Frank's most important commissions (previous page and top). Modell A 63, a lacquered bentwood chair designed in 1929 for Thonet-Mundus (left). Teheran, a textile still available from Svenskt Tenn, created between 1943 and 1945 but not printed until 1991 (far left).

ILLUSTRATION BY TINA BERNING; PHOTOS BY STEFAN OLÁH (VILLA BEER, COLOR), MAK (VILLA BEER, BLACK AND WHITE), MAK/GEORGE MAYER (MODELL A 63), SVENSKT TENN, STOCKHOLM, SWEDEN (TEHERAN)

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EDITOR'S PICKS

1

Polychromie Le Corbusier
by **kt.COLOR** Produced with the Le Corbusier Foundation, this historically faithful swatch of 81 hues was sourced from the architect's own wallpaper samples, paint chips, designs, and storied investigations into the essence of color. ktcolor.ch

2

Ruutu Vases by Erwan and Ronan Bouroullec
for **Iittala** Though simple in form, creating these diamond-shape vessels in an array of delicate, water-color-like hues in glass requires exacting precision. store.dwell.com

3

Kinetic Wire Sculpture
by **Alexander Calder** The American artist's hanging artworks—referred to as “mobiles” by contemporary Marcel Duchamp—are exercises of abstraction and color in motion. calder.org



PROJECT:
The Saguaro Palm Springs

After they revamped the brand identity of The Saguaro Scottsdale, in Arizona, Stamberg Aferiat + Associates turned to nature to revive the hotel's sister property in Palm Springs, a once-iconic midcentury structure that had become distressed over time. Completed in 2012, the vivacious prismatic update took cues from the desert's native wildflowers, including lemon bottlebrush, California poppy, indigo bush, agave, and desert penstemon.

► “Color can bring great joy into our lives and environments: It can make a space more engaging, embracing, warmer, more open, or more closed.”

Peter Stamberg,
Partner, Stamberg
Aferiat + Associates

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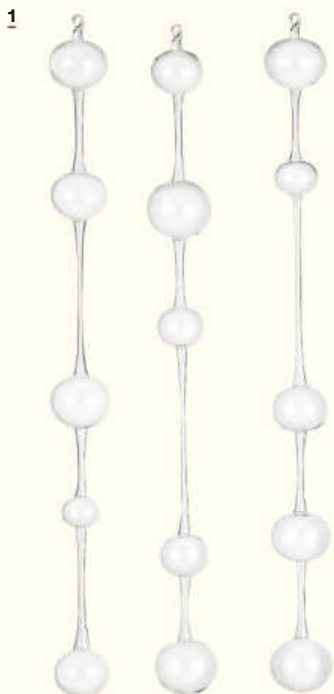
Robert M. Gurney, FAIA, Architect



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2

EDITOR'S PICKS

1

Ateenan Aamu Glass Wind Chimes by **Kaj Franck** for **Iittala** Finnish for "Morning in Athens," these delicate, mouth-blown pendants create a soft, enchanting sound when they strike one another. store.dwell.com

2

Portable Transistor Radio and Phonograph by **Dieter Rams** for **Braun** With a compact, rectilinear body, Rams's 1959 Functionalist design heralded the now-ubiquitous notion of personal music on-the-go.

3

9091 Kettle by **Richard Sapper** for **Alessi** Subverting the anxiety-inducing noise produced by typical kettles, Sapper's 1983 design includes a brass whistle that emanates a harmonic pitch. alessi.com



PROJECT:

U.S. Courthouse for District of Utah in Salt Lake City

More than 40 years after engineering the Sydney Opera House, the interdisciplinary firm Arup is fine-tuning architectural sound performance with the latest modeling technology, reports principal Raj Patel. The U.S. Courthouse for the District of Utah, in Salt Lake City, was designed using Arup's SoundLab, in which recordings are utilized to create an aural rendering of a room's acoustics.

► "From the moment of creation to the moment of perception, sound is augmented and transformed by the shapes, forms, volumes, and materials around us."

Raj Patel, Principal and Global Leader of Acoustics, Arup

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1



The nose knows: Though fleeting and immaterial, scent is the lifeblood of Proustian memories, both evoking and imprinting visceral associations.



2



3

EDITOR'S PICKS

1

Commune Scenter Series by L'Oeil Du Vert Inspired by the Schindler House in West Hollywood, this Douglas fir vaporizer comes with a vial of fragrance that's custom-blended from California flora, burnt Japanese wood, and Viennese leather. communedesign.com

2

Scent London Collector Brick Diffuser by Tom Dixon The porosity of this clay brick—housed in a handsome copper tin—makes for a surprisingly apt vehicle for a scent meant to recall the British capital. suiteny.com

3

Censer by Apparatus Ritual meets Platonic forms in this incense burner made of hand-cast porcelain and brass. apparatusstudio.com



PROJECT:

A scent reconstruction of Philip Johnson's Glass House, part of the exhibition *An Olfactory Archive: 1738–1969* at the California College of the Arts

Scent is usually considered outside of architecture—if not something to be sanitized. Jorge Otero-Pailos placed it center stage when, as part of a 2013 exhibition, he and a perfumer reconstructed historic scents of Philip Johnson's Glass House: the whiff of its freshly built interiors, the later fragrance of cologne, and the accrued odor of cigarette smoke. As Otero-Pailos puts it: "When you smell something, you remember without trying. That's incredibly powerful."

"Smell is temporal ... We can install odors to punctuate our experience of architecture, and in that sense, help to organize it in time and in space."

Jorge Otero-Pailos, artist, architect, and preservationist

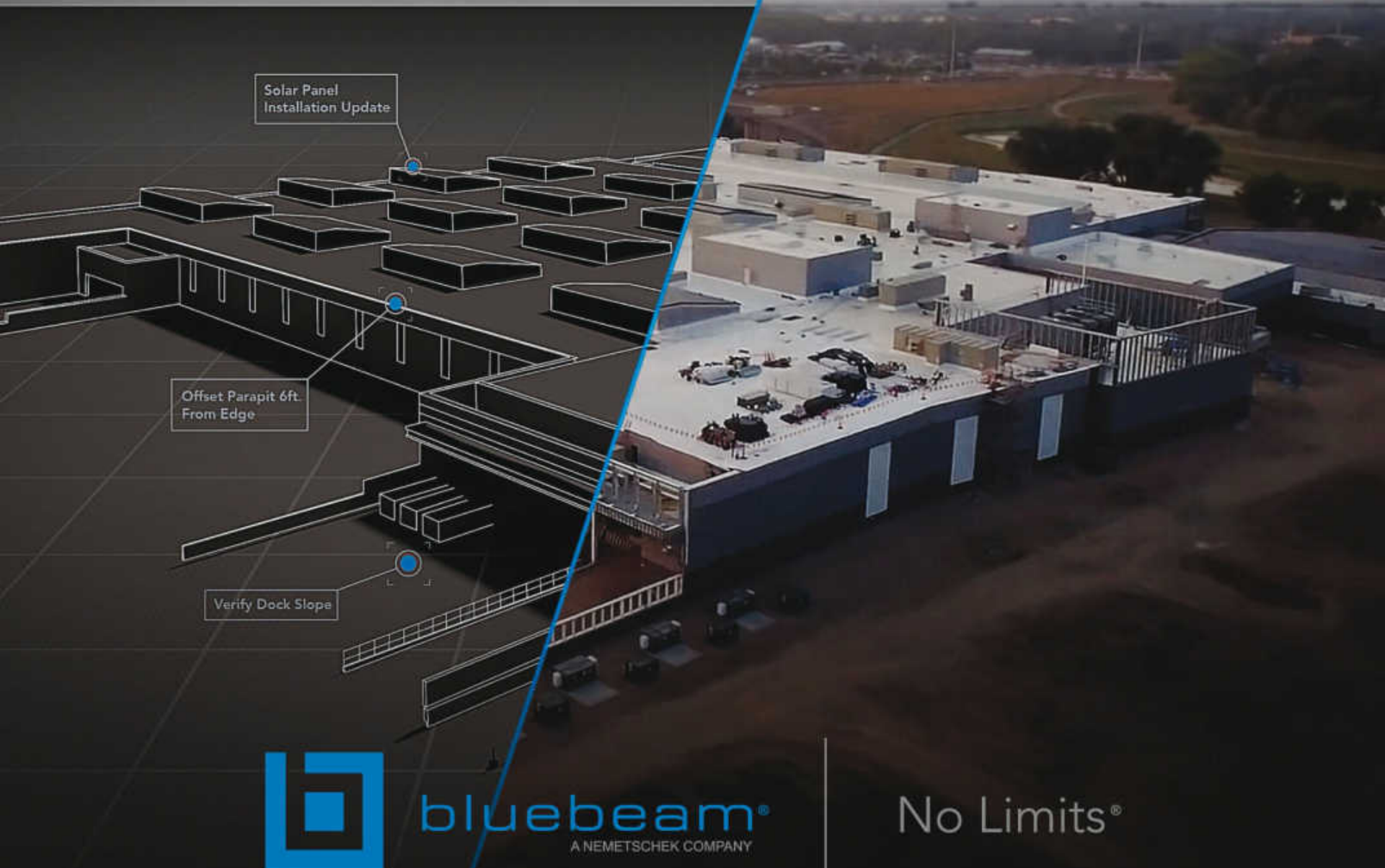
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Ambience is a key ingredient to any meal—materials, textures, and mood all impart a certain flavor.



EDITOR'S PICKS

1
Five-Piece Cutlery Set by Arne Jacobsen for Georg Jensen Designed to fit naturally in the diner's hand, this sculptural flatware from 1957 trades ornamentation for svelte, minimalist shapes in matte steel. georgjensen.com

2
Drink Rocks by Runa Klock for Areaware Geometric forms in hand-finished soapstone and marble keep drinks cool yet undiluted, unlike the humble ice cube. areaware.com

3
Banchan Series 02 dishes by Toools, Set VI This six-piece tabletop set in stoneware—an age-old material that's durable and doesn't alter the flavor of food—is inspired by traditional Korean side-dish plates. tools.co



PROJECT:
Maritime Parc, Jersey City
Stephanie Goto approaches restaurant design as a dining landscape that supports the chef's vision—even details as small as divots on a plate can "signify an opportunity for an activity," she says. At Maritime Parc, her blue-gray palette complements the seafood-centric menu, while a slatted wood ceiling calls yachts to mind.

► **"We design down to the tabletop: It's about setting a stage that evokes a feeling that may be enhanced by the food and wine. The food dances with the environment."**

Stephanie Goto, designer



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BLUDOT.COM

Touch

The haptic impact can't be underplayed. The tactility of a material—its temperature, its texture—can make the difference between pleasure and discontent.



EDITOR'S PICKS

1
2x Glass Bowl by Assembly Broken glass shards are embedded—and blunted—in this deceptively safe bowl that's mouth-blown, molded, cut, and polished. assemblydesign.us

2
Felt Dining Table and Chairs by Delphine and Reed Krakoff for Established & Sons An unconventional application of soft fabric adds both warmth and tension to the function of these furnishings, as spilling becomes a dangerous proposition. establishedandsons.com

3
Door Handle by Alvar Aalto Believing that grasping a door handle is akin to shaking hands with a building, the Finnish architect paid great attention to user interaction. Leather-wrapped door handles were but one of his methods of offering a welcome touch. alvaraalto.fi



PROJECT:
Backstage installation at the DIITO shop, Brussels

With its chunky, oversize embroidery, Charlotte Lancelot's Silai collection of rugs, poufs, and cushions for GAN provides a visceral link to its making. "You can connect with the person who made the stitches," she says. "The thick wool yarns provide softness to the view and to the touch, creating a comfortable and heartening cocoon." By activating the surface, the collection inspires the user to imagine the floor as furniture.

► "The materials we use to make products are just as important as the design and shape. When we use furniture, we're touching it."

Charlotte Lancelot, designer



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Li Edelkoort

The Dutch trend forecaster shares her thoughts on the radically evolving state of the design industry—and how education should follow suit.

TEXT BY

Aileen Kwun

ILLUSTRATION BY

Tina Berning



An oracle-like presence, Li Edelkoort

has advised the design industry with big-picture lectures, books, articles, and exhibitions to wide influence for more than forty years. Her company, Edelkoort Inc., counts three offices worldwide—one each in Paris, New York, and Tokyo—that track the pulse of lifestyle and culture, to economy and social science. From 1999 to 2008, Edelkoort was chairwoman of the Netherlands' Design Academy Eindhoven, and in 2011, cofounded the School of Form in Poznan, Poland. On the tails of her recent appointment as dean of a new Hybrid Design program at New York's Parsons School for Design—a multidisciplinary course soon to roll out this year and next—we met with the forward-looking Dutch doyenne to hear what she sees in store for the future.

You cast an incredibly wide net through your work—how do you and your team begin to tackle such research? What piques your interest?

It all boils down to the same thing, actually—our work always starts with a point of view on the future. For me, everything is related and holistic: The exhibitions we organize are three-dimensional trend books; our lectures are audible forecasts. I think having a vast general knowledge somehow allows us to be able to intimately know, as well, the details. It's not only >



An educator and supporter of emerging talent, Edelkoort's private collection includes pieces by many former students, including Maarten Baas, whose 2006 Clay Furniture pieces were exhibited as part of *Open Ended—Li Edelkoort* at Dutch Design Week in October 2015.

PHOTO BY RUUD BALK

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articulating a trajectory of what you see; there is one more ingredient, which is intuition. It's the most important tool. I rely on it very heavily and it has not disappointed me, ever.

As you're spending more time in New York these days, what are your thoughts on American design?

American design doesn't have as much of a voice because there is no distribution, no marketplace. Here, I am amazed that I can buy vintage, old carpets, Moroccan treasures, arts and crafts, re-editions, but I cannot easily buy contemporary design. I wonder: Why isn't there a sort of American IKEA, or a Gap for interiors? There are large brands, and good brands as well, but they never seem to reach a critical mass.

Why do you think that is? Do you see signs of that changing any time soon?

Outsourced production has jeopardized economies and humanitarian standards. Through technology, we might be able to create newer, smaller, more mobile, and more flexible brands. I'm excited that we're now beginning to see young designers reinventing machines, or recreating old ones to get to the making that they desire. They see the machine as an alter ego, friend, and companion. There's also nostalgia for the Industrial Revolution—it started as a visual thing, which we've seen in interiors: the heavy-duty, industrial metals and so forth. That was only announcing our growing interest in production. Now, we'll begin to see more customized, made-to-measure tools.

As you begin to shape the Hybrid Design program at Parsons, how do you think design education can evolve to address these changes?



Top to bottom: Pieces from *Avifauna*, a series of fabric-wrapped bird sculptures by Maarten Kolk and Guus Kusters, former students of Edelkoort. A collection of furnishings painted in *Sunshine*, the inaugural colorway she forecasted for Moooi in 2002 as part of a longtime collaboration with the Dutch brand. Among the many sources of inspiration for Edelkoort and her team is Studio Gutedort's 2015 handmade Paper Bowls, dyed with natural pigments from plants and spices.

There's a real necessity of the humanities. I believe we'll grow toward a society where different disciplines will blend. As individuals, we'll be able to live several lives—you're not going to learn one thing and do it for the rest of your life. We'll invite students from all areas to come together and explore very big subjects, like the body, space, and time. We'll also have a master's in textiles—an endangered field of study, but one that is making a comeback. We'll work to bridge technology and craft, then find links with industry to form realistic propositions for their work.

Do you find it challenging to constantly stay one step ahead of the design industry?

No, I'm always ahead, even with students. It's the nature of my work. I need to be the trailblazer. The older I get, the better I know how to do it, which is very strange—even I didn't expect that. I don't do many things anymore but that doesn't seem to have hindered me. I never take notes or photos; it's still about growing this tool—this intuition. Sometimes, I'll forget to listen to a detail and then make a mistake. But if you listen, it's very perfect. □

"I listen like a slave to intuition. I train it like an athlete, thank it like an individual, and now I've come to believe that it's not even my intuition—it's the way the human body is linked to a bigger experience and context." —Li Edelkoort

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Behind the Scenes

An Energy-Efficient Hudson Valley Retreat

On page 42, we visit the Ancram, New York, compound of entrepreneur Ian Hague. The 1,800-square-foot main residence is certified by the Passive House Institute. Online, we dig into the structure's exceedingly green features, from a super-thick building envelope to a solar array. dwell.com/passive-house-hudson-valley



Architect Spotlight

A Bold Approach to Color

This issue highlights the creative residence of architect Nathalie Wolberg and artist Tim Stokes in Antwerp, Belgium (p. 58). The live/work space uses swaths of color to establish the boundaries between rooms. Take a look at Wolberg's equally vivid portfolio of multifunctional homes and artists' studios online. dwell.com/nathalie-wolberg



Renovation Tips

How to Update Midcentury Interiors

In Portland, Oregon, a 1959 house designed by local architect William Fletcher was converted into a modern family home (p. 50). Jessica Helgersen Interior Design worked with architect Dale Farr to reimagine the house, which had fallen into disrepair. Head online to read Helgersen's tips for updating a midcentury modern home without sacrificing its history. dwell.com/midcentury-modern-interior-design



Product Roundup

A Creative Reuse of Materials

When designing their house in Buenos Aires, architects Teresa Sarmiento and Nicolas Tovo used furniture from the design company NET, run by architect Alejandro Sticotti, to outfit the interior (p. 66). In the basement workshop, Teresa uses scrap material from NET's production to create a line of kids' toys and design objects called Sarmiento. We share images of both companies' products on our site. dwell.com/buenos-aires-products



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PHOTOS BY BRIAN W. FERRY (HUDSON), TIM VAN DE VELDE (ANTWERP), GRANT HARDER (PORTLAND)

"The sliding doors are absolutely zero maintenance."

- Dean Papadopolous, homeowner



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Flights of

In New York's Hudson Valley, architecture and interiors firm BarlisWedlick creates an eclectic compound designed to suit a client with an idiosyncratic wish list.

Project
Fox Hall

Architect
BarlisWedlick Architects

Location
Ancram, New York

Text by Heather Corcoran
Photos by Brian W. Ferry

Fantasy



The open living-and-bedroom area of Ian Hague's rural retreat can be divided by a wall that rises from within the master-suite platform. Interior designer Elaine Santos blended her client's collection of vintage furniture with no-fuss pieces like a Shaker-style bench by Ilse Crawford for De La Espada. The main house is constructed from structural insulated panels from Vermont Timber Frames and clad in charred cedar. The roof panels are by Agway Metals (opposite).





Two hours north of New York City, an unusual barn emerges from a hill just off a country road. Its black siding and bright-red window frames hint at the imaginative playground inside. This space, with its rope-railed catwalk and indoor tent, is just one element of the multifaceted getaway architecture and design firm BarlisWedlick Architects designed for fund manager Ian Hague. Farther up the hill sits its counterpart, a 1,800-square-foot home designed to meet strict Passive House Institute efficiency standards.

"I have a practical side, and a much more important whimsical side that most of the time I try to repress," says Hague, whose shock of silver hair offers a sense of gravitas tempered by his shorts and woven-leather espadrilles. His dual nature is represented in the mix of exuberant areas for socializing and more sedate private spaces spread out over a 75-acre parcel protected by the Columbia Land Conservancy. It is also reflected in his working relationship with the design team that has shaped the retreat. "Ian used imagery to communicate an overall sensibility and lifestyle he wanted to achieve," says interior designer Elaine Santos, who encouraged her client to think in abstract terms. "That said, he was also very intuitive in terms of what he selected—it was all based on instinct."

The design program was developed over three and a half years, first with a 19th-century barn brought

in from a nearby farm and reimagined as a hub for entertaining, filled with colorful rugs and a loft where Hague can work on his balsa-wood model airplanes. Then came the main house, a soothing space that recalls the barn in its volume and *shou-sugi-ban* cladding. A garage with a green roof, a three-story tower with a sauna at the base, and a natural pool free of chlorine round out the compound.

As the architecture and interiors evolved together, the design team looked to Hague's inspiration images, which ranged from whitewashed interiors to colorful, ladder-filled cottages. "They all spoke to a house that was modern for modern times, not too layered, and cabin-like," Santos recalls. "But what does 'cabin' mean? It means warm and cozy, a not-too-precious dwelling; somewhere you can retreat."

While the main house serves as a place for quiet contemplation—"a hermitage in the forest," Hague calls it—it's hardly ascetic. The open living area is outfitted with a mix of substantial pieces meant for lounging and lighter designs that Hague can move around to suit his moods. Nothing, least of all the oversize sofa made of reclaimed wood and upholstered in recycled canvas from Army tents, feels so formal that Hague can't come in from the woods, grab a beer, and plop right down. A faux sheepskin rug, meanwhile, does double duty as a seating area >

In the master bathroom, the cement floor tiles are by Mosaic House; the glazed subway tiles are from Daltile; and the trim is honed, vein-cut Montclair Danby marble. The Signature Hardware tub sits in a custom wood cradle designed to match the home's timber frame; the fixtures are by Waterworks. The Twist stool is from Classic Country in nearby Hudson, New York (above). A custom Stickbulb LED lamp hangs above a kitchen island topped by concrete from Get Real Surfaces. The beams are stained with LifeTime from Valhalla Wood Preservatives, which will oxidize the material over time (opposite).

The bedding is intentionally simple, without layers of unnecessary pillows, and the “non-headboard headboard,” as Santos describes it, is a loose macramé wall hanging by Sally England. The built-in storage wall that defines the space is painted Kendall Charcoal by Benjamin Moore in a matte finish—a shade used on millwork throughout the house. The Isaac brass sconces are from Schoolhouse Electric, and the floor lamp is from Crate & Barrel. The rocker was custom made by Onefortythree in Las Vegas.

“When you think of a house in the woods, you think of cozy textiles. This has a modern spin on it, but it’s never too precious.”

—Elaine Santos, interior designer





Connected to the main house by a narrow bridge, a three-story cedar tower with a sauna at its base recalls a tree house. The screened-in second level includes a table and chairs for enjoying an outdoor meal, while a swing on the tower's top level provides a perch to take in the surrounding birch trees.

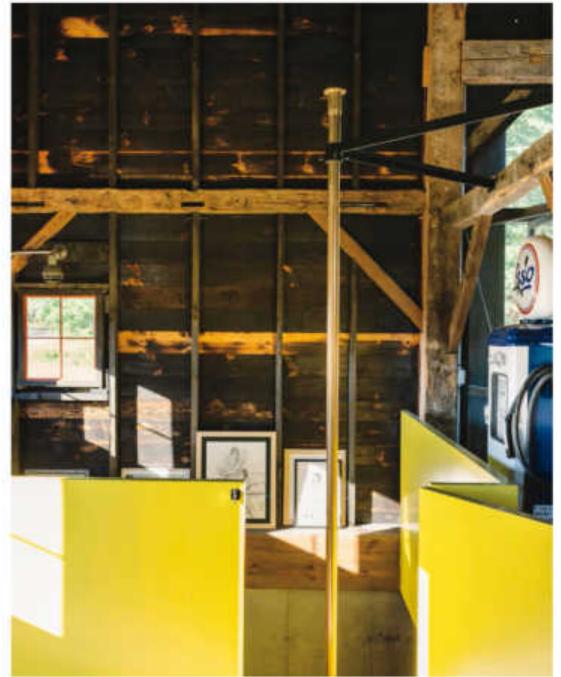
for the home's oft-barefoot resident. This casual arrangement is based on clues Santos picked up from Hague's various collections. "Our investigation happened in a furniture warehouse in New Jersey," Santos explains. "We had these crates opened and it was really easy to see"—from the patina and surface scratches—"that he used everything he owned, which told us a lot." Together, these objects, everything from teak end tables and a Plycraft lounge to a Stickley daybed, presented a "broad range of what 'modern' meant to him."

With this in mind, Santos hit on "neo-Shaker" as a keyword for the project. Everything in the house would need to be functional and inviting to the touch—"warm woods; nothing too coated." In this way, the tactile experience of objects was just as important as their aesthetics: Hague sat in every chair and touched nearly every material the team brought into the house. That's how, with two sample beams in hand, the original whitewash inspiration fell in

favor of a more natural finish. "These very early inspiration images were guidelines, but never did we ever go back to them and just make design decisions," says Santos. "It was a really collaborative design process with him about what felt right."

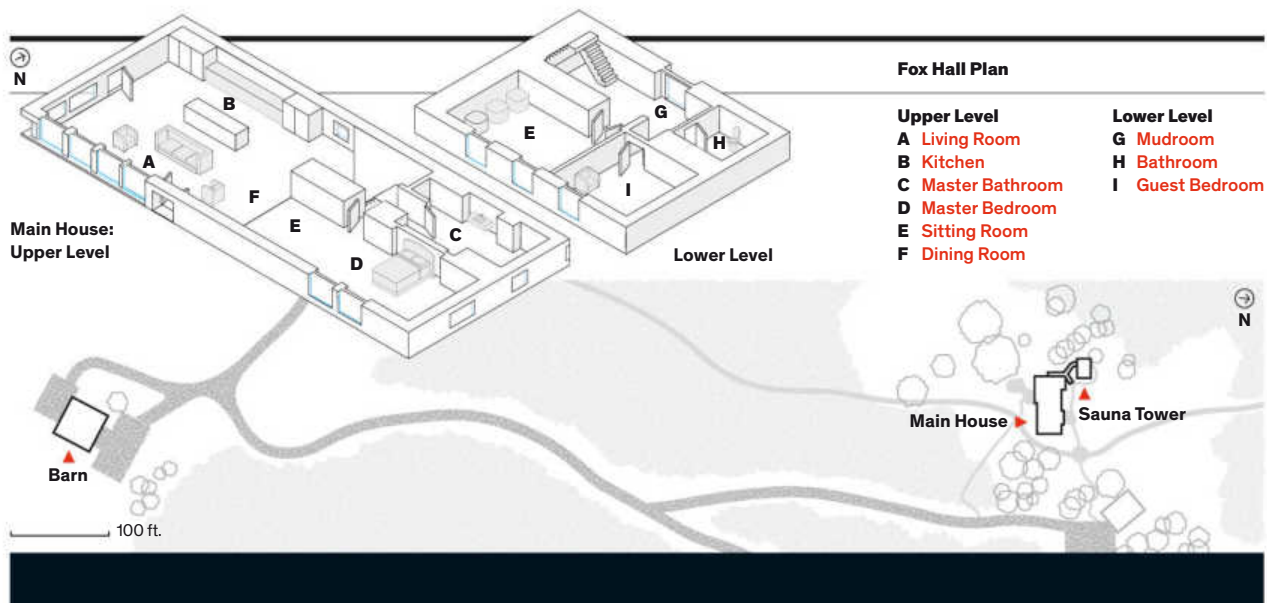
While the interiors of the house are restrained, the barn is full of energy. Near the wood-burning stove that heats the drafty space in winter, rugs from Hague's travels are layered on the floor—"a true example of a collected life," Santos says. On the exterior, windows are set off in "a really sexy lipstick red." The specific hue was among Hague's most direct requests on a list that also included a fireman's pole to lead from the barn to an apartment downstairs.

Altogether, the rural compound feels tailor-made for its owner and his many whims. "I really do use both spaces," Hague says of the split-personality property. "I feel like I've neglected one if I spend too much time at the other." □



While the house is a private sanctuary, the barn is a gathering place, especially in summer. On its lower level, a studio apartment recalls the main house with its Intus windows oriented to maximize solar gain (left). Vintage bent plywood stacking chairs by Roland Rainer are

purposeful and can be moved to suit any situation (above left). The contractor sourced the brass pole from a fire station in Boston. The surrounding wall is painted in semi-gloss paint in Citrus by Sherwin Williams, a sunny hue the team playfully referred to as Dwell-ow (above).





Northwest

On a whim, a growing family uproots to Portland, Oregon, where they find—and remake—the home of their dreams.

Text by Amara Holstein
Photos by Grant Harder

Project
Ruell Residence

Designer
Jessica Helgerson
Interior Design

Renovation Architect
Dale Farr

Location
Portland, Oregon

Bound

Aaron and Yuka Ruell transformed a Portland ranch house into a retro-inspired family home with plenty of spaces—like the trellised porch (opposite)—for their four children to roam. In the kitchen, interior designer Emily Knudsen Leland replaced purple laminate cabinets with flat-sawn eastern walnut, and added PentalQuartz countertops in polished Super White for contrast. The cooktop and oven are from Miele.



In their concrete-walled courtyard, Yuka and Aaron watch as twins Emerson and Jasper, daughters Maude and Mirene, and Alfie the dog play. The house is painted in Black Bean Soup by Benjamin Moore, a color in keeping with the period

of the original architecture (above). In the office, existing track lighting illuminates cabinetry covered in Lemon Bar by Miller Paint (opposite, top left). The room also features built-in bookcases fabricated by Earthbound Industries and

a vintage Sesann sofa by Gianfranco Frattini for Cassina (opposite, top right). The couple designed the master bedroom, choosing a new red carpet inspired by the original and a Half Moon pendant by Allied Maker (opposite, bottom

right). In the living room, the painting is by Geoff McFetridge and the wood paneling is original to the house (opposite, bottom left). "Jewel-y color and simple shapes—they feel right in this house," says interior designer Jessica Helgersen.

Tucked under a grove of towering fir and cedar trees, Aaron and Yuka Ruell's house in southwest Portland is long and lean, its structure carefully sitting upon the suburban landscape with large expanses of glass, a bountiful use of wood, and generous overhangs, all markers of its vintage. It's a bright beacon of 20th-century Pacific Northwest design—refreshed for today. When the Ruells decided to remodel, there was no question that they'd hew closely to the home's original style: As Aaron says, "The architecture of this house almost demands that the interiors follow suit."

To achieve their vision, they turned to a team of professionals who understood their desire to honor the home's history. Working with the couple, local firm Jessica Helgersen Interior Design created an environment where midcentury tables sit beside contemporary sofas, and it's all punctuated with textured fabrics, vibrant colors, and vivid artwork.

The Ruells had long been looking for a midcentury home in Los Angeles. While they'd lived in a charming Mediterranean Revival in Pasadena, they were drawn to the clean lines, streamlined shapes, and warmth of midcentury modernism. "That's our personality," Aaron says. "We're not flashy people; we're super mellow. It felt like the right fit."

Los Angeles, however, proved less of a match. Professionally, the city made sense: Yuka was a film editor, before leaving to raise their kids, and Aaron

is a director and photographer, with an acting credit as Kip in the movie *Napoleon Dynamite*. But, on a personal level, despite their 10 years there, the couple was "never really on the same page as L.A.," Yuka says.


On a whim, they went away for a weekend trip to Portland, where they met a Realtor and fell in love with a house with midcentury details and a family-friendly layout. Though Yuka was pregnant with twins, and the couple had a young daughter at home, they immediately made an offer to the original owner, a woman in her 80s. "The timing was crazy, but we were like, 'This is the place,'" Yuka remembers.

The 4,300-square-foot house was designed by local architect William Fletcher in 1959. Cedar-paneled walls and a logical, linear layout show the architect's style. Touches like a children's wing, replete with bunk beds and a reading nook; an art studio; and sculptures integrated into the home reflected the original homeowners' preferences.

Despite its good bones, the house was in need of serious remodeling, which the Ruells quickly realized after their first nine whirlwind months with newborn twins. Rats scabbled in the leaky roof, the backyard was tangled with blackberry bushes, and the interior had come to feel dreary. "The previous owner had really good taste," says Yuka. "But it had gone from her era, to getting a really nice patina, to falling into decrepitude. And that's where we came in." >







“We respected the architecture, but we wanted to add a freshness to it. The house has modern amenities, but it doesn’t feel out of place.”
—Emily Knudsen Leland, interior designer

With four children under the age of six, the Ruells have learned not to be overprotective of their collection of contemporary and vintage furniture. In the living room, an Eames lounge chair and ottoman sit on a Moroccan rug from M.Montague, while the family’s eldest child, Mirene, surveys the indoor/outdoor view. Throughout the house, Kolbe windows and fixed glass (in existing jambs) were added to increase energy efficiency.



The master bath is a bright sanctuary with a freestanding tub by Victoria + Albert and Ecostat shower fixtures by Hansgrohe. In the kitchen, Yuka makes baby Maude a snack at an island with original red tiles (opposite). Hanging cabinets were removed to maximize light and family-room views.

Wanting to stay as close as possible to the original design, Aaron tracked down Dale Farr, who was a partner in Fletcher's architecture firm (Fletcher has since passed away). Farr was tasked with making structural updates for a modern family, like extending the garage four feet to fit an SUV, and adding a media room off the front entrance to create a place for a 50-inch TV. The rotting roof shingles were replaced with dark metal standing-seam panels, which, Farr notes, "still look appropriate for the time." And nearly all of the many single-paned windows were custom-fitted with double-paned glass—so they look the same but are now more energy efficient.

After about 350 square feet were added to the home, Jessica Helgersen Interior Design collaborated with the Ruells on the interior.

"We respected the architecture, but we wanted to add a freshness to it," says designer and project manager Emily Knudsen Leland. Skylights by Crystalite were added to bring in natural light, murky green walls were given coats of white paint, and oak floors replaced a hodgepodge of brick, tile, and carpet in the living areas. And the master bath now includes a soaking tub and a skylight, in an open floor plan.

The furnishings were likewise updated to suit the this busy family of six (they've since added another daughter to the mix)—as well as the house's revamped

style. "It was about being inspired and taking cues from midcentury design," says Leland, "but also bringing in modern pieces that fit."

In the living room, a custom sofa in nubby wool nudges orange Ari lounge chairs by Norell, and sleek high chairs and Eames side chairs surround a Tulip dining table by Eero Saarinen. Pops of yellow and orange proliferate, in art and furnishings as well as swashes of paint—in large part driven by Aaron's own visual acumen.

Flashes of the original finishes remain: Sculptures by Portland artists Lee Kelly and Bonnie Bronson still stand outside and decorate the kitchen fireplace and island. And a profusion of vivid orange-and-yellow linoleum daisies still enliven the guest bath, as do a green tub and cheery red tile in the kids' bathroom. Wood paneling was left intact throughout.

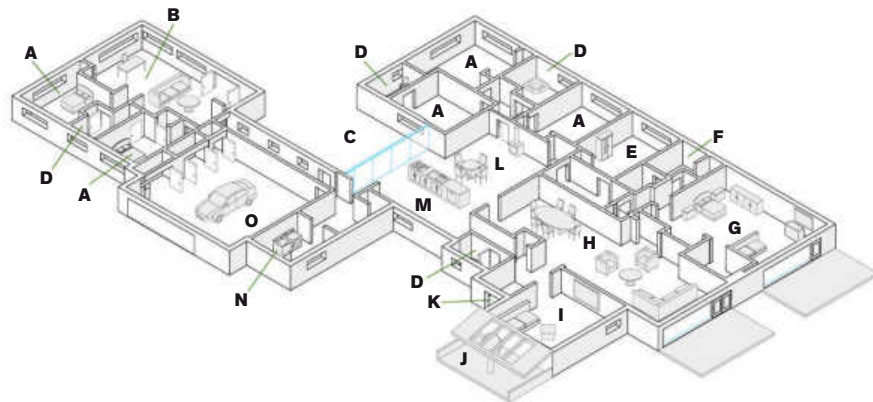
Despite Aaron having a feature film in the works and an intense travel schedule, the Ruells are charmed by Portland's strong sense of community and verdant landscape. And like their new hometown, their remodeled home fits them exactly as they had hoped.

"Families have changed, and lifestyles have changed," Yuka says. "So there's a balance between respecting what was here and yet making it comfortable for now. I think there's a way to do both, and that's what we tried to do." □

Ruell Residence Plan



A Bedroom	D Bathroom	G Master Bedroom	J Porch	M Family Room
B Office	E Nursery	H Living Room	K Entrance	N Laundry
C Patio	F Master Bathroom	I Media Room	L Kitchen	O Garage



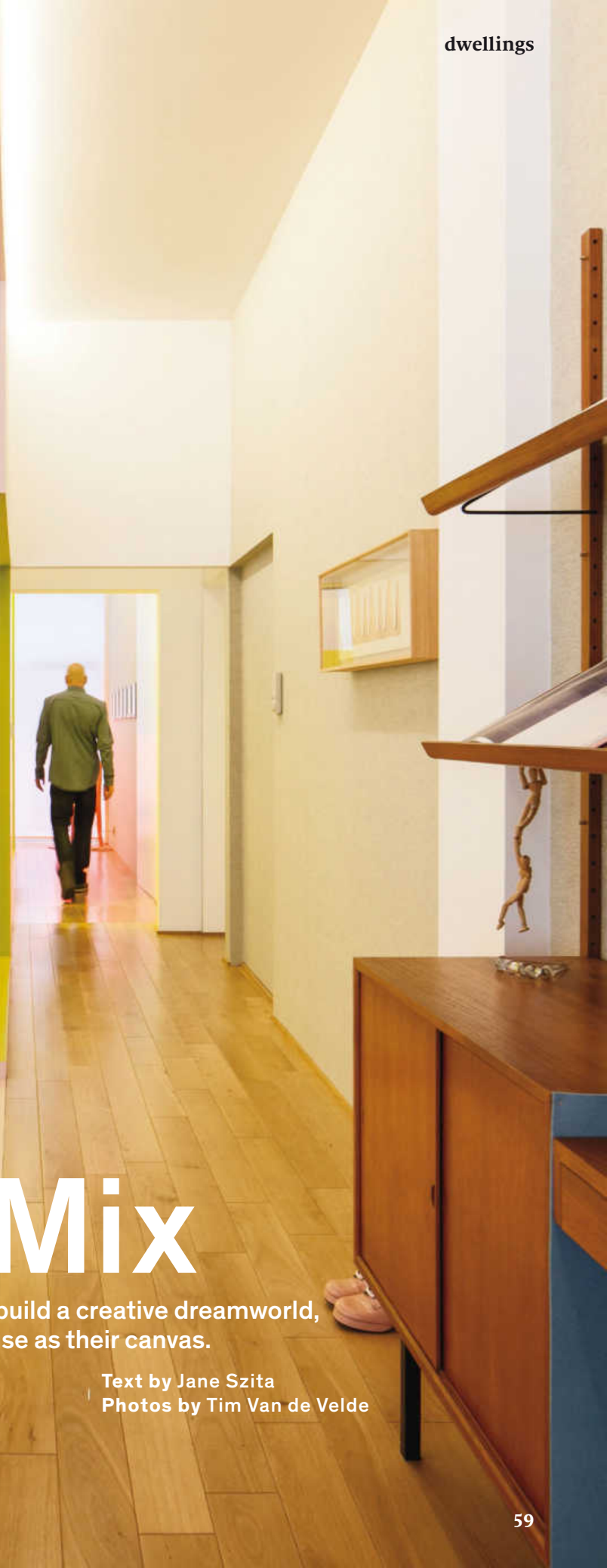
"We didn't want a replica. We wanted classic, timeless modernism that still felt like we could put ourselves in it."
—Yuka Ruell, resident





Husband and wife Tim Stokes and Nathalie Wolberg left their pint-size Parisian apartment behind to undertake a hands-on renovation of an industrial, 6,000-square-foot warehouse in Antwerp, Belgium. It's now home to an expansive live/work space containing two

studios—one for each of them—two exhibition galleries, and an integrated courtyard. In the upstairs apartment, glass partitions keep the elongated loft open and spacious, while lighting is placed against brightly colored walls to create a cool, atmospheric glow.



In the Mix

An artist and an architect build a creative dreamworld, using an Antwerp warehouse as their canvas.

Project
Paris Texas Antwerp

Architects
Nathalie Wolberg and Tim Stokes

Location
Antwerp, Belgium

Text by Jane Szita
Photos by Tim Van de Velde

A combination of sliding doors, strategically placed voids, and large indoor plantings create fluid boundaries between indoors and out. The interior courtyard garden—landscaped with tropical plants and volcanic sand—is visually accessible

from nearly every room, including the dining and kitchen area (right). Furnished with vintage Eames chairs, a second-hand sofa, and pendants and tables designed by Nathalie, the space is kept purposefully casual. She also

designed the table, surrounded by vintage Wishbone chairs by Hans Wegner, in her studio (opposite), and painstakingly mixed and tested the paint for the mustard-yellow walls herself—15 times—to match the hue of a Kvadrat textile.



“It was a disaster, but a disaster with potential.”

That’s how Texan artist Tim Stokes describes his first impression of the home he now shares with his French architect wife, Nathalie Wolberg. Located in a former red-light area near the port of Antwerp, the ramshackle old warehouse building had been, until recently, occupied by an import and export office, and 1960s additions had camouflaged the original fabric and negated any good features. “Everything was covered in acoustic-panel cladding; you couldn’t see any brick, concrete, or skylights,” Tim says, referring to the most distinctive characteristics of the now-renovated building, with its lofty light- and art-filled spaces and lush interior garden. “Back then, the courtyard was filled with 12 tall pine trees, which made everything dark and gloomy,” he recalls.

Despite these drawbacks, with more than 5,000 square feet on the ground floor, plus an upstairs apartment of just over 1,000 square feet, the building offered the couple exactly what they were looking for—space. They were then living in Saint-Ouen, a suburb of Paris, in Nathalie’s creatively designed but compact bachelorette apartment, and had decided to look outside the expensive French capital for affordable space for a home and studio. “When we saw this

space,” says Nathalie, “we realized we could have a gallery, too, and rent it out for exhibitions and events.” (The shows, featuring local artists and photographers, have proved a great entry point into the local community. “It’s been easy to make friends,” says Tim.) The chance to create a gallery with two exhibition spaces, two studios, and a separate “night apartment” upstairs proved irresistible, and they snapped up the unloved and unlovely property, pine-filled courtyard and all. “On his first visit, my father thought that we were completely mad,” Nathalie remembers.

Then the hard work started. For the first year, the pair traveled between Antwerp and Paris while Tim stripped the office interior and Nathalie drew and designed. Nathalie, a highly experienced residential architect, had previously reworked her Paris apartment from scratch; Tim had plenty of experience on building sites from his pre-art-school days as a manual laborer in Texas. Paring the building back to its bones revealed the skylights, concrete, and original brick structure, but it was a time-consuming exercise: Tim calculates that he spent about a month removing the old plaster from the gallery space alone, filling more than 100 industrial trash bags in the process. Even then, the bricks retained a white residue that >



“When we visited the space for the first time, we saw the potential in all the fantastic light that we could have in the different spaces.”

—Nathalie Wolberg, architect and resident

“The architecture plays off the contrast of brute materials from the original structure... the connection between color and light help create the ambience.”
—Nathalie Wolberg





A series of round cushions piled atop the floor make for a casual lounge area in the upstairs apartment. Acting as both a room divider and a dramatic centerpiece, a custom dining table, created by Nathalie, hangs suspended from the ceiling. She also designed the kitchenette beyond, incorporating vintage cabinets by Danish midcentury designer Børge Mogensen.

meant they had to be professionally sandblasted. But the final result transformed the structure, adding authenticity, warmth, and character.

As the interior was being whittled down to basics, the design was also evolving. "The biggest challenge was to combine everything we needed," says Nathalie. "Along with the gallery and studios and our private living space, I realized that, since we are both foreigners in Belgium and would have lots of family and friends visiting, we needed a convivial area for entertaining and putting up guests." With a desire for privacy in mind, the couple decided the studio area would need to fill this function, and the courtyard proved to be the key to socializing the working space. After felling the pine trees, the couple used some of the courtyard area to create an open kitchen and combined dining and lounge area, leaving a smaller but much lighter outdoor space. Around it, the building was opened up on three sides with floor-to-ceiling glass sliding doors, transforming the outdoor area into what Nathalie calls "the heart of the building."

Today, it's a lush, green heart—but this was not the original plan. Nathalie had created a patio, at first, but after encountering the work of local landscape designers Bart Haverkamp and Pieter Croes, she came up with a different idea. Nathalie had always wanted a tropical garden, and a splash of nature seemed the way to add vitality to the interior space. Together with Haverkamp and Croes, the couple added mounds of volcanic earth to the patio—four inches deep, enough to allow the garden to thrive luxuriantly after only three years. The garden spills into the kitchen, too, with a 40-year-old Madagascar dragon tree now

emerging through a circular hole in the concrete floor.

Nathalie's design called for open, fluid, and connected spaces without any doors. Curtains in plastic strips and blue felt are a recurring motif in the space, dividing the gallery from the studios. Color further defines the building's different functions, including an office space, storage area, and even a library with a reading room on top. These top-to-bottom sweeps of hues establish boundaries without the use of walls or partitions. "When you paint the floor, the space looks really unified," Nathalie explains.

While color divides, stylistic echoes create unity. Scattered throughout the space are Nathalie's own eclectic furnishings: carpets formed of geometric, textile-covered cushions; minimal tables; and customized junk-shop finds. A restricted palette (mustard and pale blue in the kitchen area, lime and blue in the studios, and pale pink in the upstairs apartment) ties everything together.

The softness of Nathalie's designs is contrasted by Tim's imprint on the home: his collection of Danish modern furniture, bought in Antwerp's secondhand stores and flea markets, and his sculptures that combine soft toys and old furnishings found on the street. "Collectors might be horrified," says Tim. "But we're not purists. In fact, we both get our best ideas from appropriation."

The home's revamped spaces underscore this overarching sentiment. What was once a banal office space is now an imaginative wonderland that lends restored industrial glory a contemporary identity—proof that design can be greater than the sum of even the most exceptional of parts. □

Installed by a local vendor, the Corian sinks and bath combine to form a freestanding island in the upstairs bathroom, outfitted with fixtures by Ritmonio. A series of artworks by Tim, including a sculpture that emits a soft glow, accent the pristine space.





Paris Texas Antwerp Plan



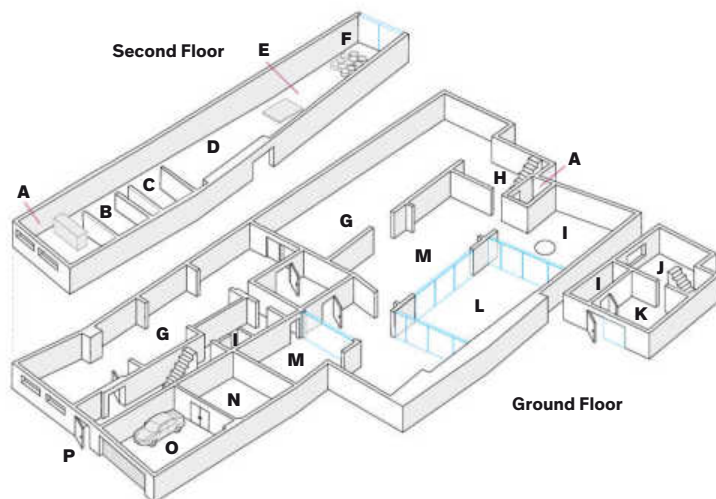
Second Floor

- A Bathroom
- B Bedroom
- C Meditation Space
- D Kitchenette
- E Dining Area
- F TV/Lounge Area

Ground Floor

- G Gallery
- H Library
- I Kitchen/Dining Area
- J Reading Room
- K Guest Bedroom
- L Courtyard Garden

- M Studio
- N Tool Studio
- O Garage
- P Entrance



With 5,000 square feet on the ground floor, the structure boasts two capacious exhibition spaces (above), which the couple use to show their own work, as well as rent out to others for private events. "For me, an idea can come from anywhere," says Tim, an artist

who has an interest in product design, and often incorporates found items into his work. "I really enjoy the challenge of finding an object and responding to it." Below, he tinkers with works-in-progress in his studio space, situated across the courtyard from Nathalie's.



On

With a design philosophy—and materials—passed down from a renowned Argentine architect, a couple builds a custom family home in Buenos Aires.

Project
Casa Clara

Architects
Nicolas Tovo and Teresa Sarmiento

Location
Buenos Aires, Argentina

a

Clear

Day



Text by Vanessa Bell
Photos by Cristobal Palma



The house architects Teresa Sarmiento (opposite) and Nicolas Tovo designed for their family—including 1-year-old Clara, for whom the structure is named—is a celebration of recycled materials. In the dining area, a one-of-a-kind table with a reclaimed Carrara

marble top by NET—the multidisciplinary design firm of architect Alejandro Sticotti, with whom Nicolas works—is surrounded by prototypes of the company's Board chair. The family dog, China, sits on a floor made of travertine tiles.



The main living area is flanked by green spaces, with custom sliding doors made from materials sourced from a metal warehouse. The ceiling is corrugated sheet metal, a “common and cheap but noble” construction material, Teresa says. In her workshop, which features a Mercedes table, an Otto lamp, and a wood-and-leather bar stool, all by NET, she creates a line of uncomplicated wood toys called Sarmiento (opposite).

Buenos Aires is an idiosyncratic capital city, with oases of rural tranquility amid an otherwise bustling metropolis. Exploring the city by foot is a guaranteed way to stumble upon sleepy, green-canopied streets, which appear for a few blocks before ending abruptly, and where gentle breeze and birdsong are the only audible interruptions. One such cobbled passageway, on a block smaller in size than the standard 300-foot-by-300-foot city lots, reveals plots of land that are compact and uniform in size. It is unclear what lies behind many of the perimeter walls here, as is the case with Casa Clara; its crumbling whitewashed brick and climbing vines give very little away.

For three years, the house has been a collaborative effort between married architects Teresa Sarmiento and Nicolas Tovo. Over time their plan has been shaped as much by a practical need to build a functional house for an expanding brood (the house is named after the youngest of their three children) as by their desire to create a visually pleasing space. And with its abundance of South American wood and recycled materials, the structure reflects the couple's journey as architects in every beam.

For the past 15 years, Nicolas has worked alongside Alejandro Sticotti, an esteemed Argentine architect who also runs a design and furniture enterprise called

NET. The company's store, NET Muebles, in the barrio of Palermo, includes a spacious workshop, a source of supplies that was a key factor in determining how Casa Clara took shape. Many of the house's custom furniture and wooden fixtures were created by NET specifically for the property, with the workshop's carpenters and blacksmiths facilitating the task. “Our objective was to be austere and frugal with the design,” Teresa says, “with both the materials used and in the construction process.”

Working closely with Sticotti has given Nicolas an appreciation for wood and the value of imperfection. (Raw finishes plus reclaimed and local materials like wood, concrete, and leather were the elder architect's signatures long before the economic crisis of 2001 made them fashionable.) “Vibration, warmth, and texture are all extra benefits that one gets from wood over other materials,” Nicolas explains. “If you consider the fact that the wood you're working with is recycled, and therefore has its own story, these values are enhanced exponentially. You can see it in the little details, in the different tones, in the effect that the rusted metal nails have on the surface.”

Teresa, who cites an appreciation of wood as part of her cultural background, specializes in landscape design, which is reflected in the plants she's >



“We wanted to create diaphanous spaces without unnecessary partitions—interiors and exteriors shaped by the environment, the location, the climate, and the landscape.” —Teresa Sarmiento, architect and resident



The patio at the front of the house offers a view of the balcony that connects the second-floor bedrooms. A custom table surrounded by NET's Museo chairs and poplar stools provides a space for the Sarmiento Tovo boys, Manuel, 5, and Julián, 3, to play with the toys their mother makes (opposite).





cultivated, many of them indigenous Argentine species selected either for their hardiness or to respect the local biosphere. The ivies outside herald the change of seasons, with autumnal hues of brilliant yellows and reds carpeting the patio in vivid colors as they fall. This outdoor space teems with wildlife, attracting hummingbirds and butterflies with its native salvia varieties. Nearby, a low, customized table provides a landing spot for the family's children.

"We originally designed the house for ourselves and our first child, Manuel. With the birth of Julián, and then Clara, we decided to react to the potential limitations of space this might present in the long run," Nicolas explains. "We didn't want this to force a move, especially as the house was still in progress." Currently, the couple is planning to build a third floor to create a private space of their own.

The house is situated on a lot of just over 1,100 square feet, and its sliding glass doors create the illusion of an expansive and seamless space for conviviality. The combined kitchen and living room is furnished with a bespoke bar and also includes a bookcase, a modular coat rack, two Tray tables, and a leather Valiant sofa—all made by NET. The dining table is a one-off design with an antique marble top,

"Vibration, warmth, and texture are all benefits that one gets from wood...Sticotti showed me the way to work with and love wood." —Nicolas Tovo, architect and resident

while the chairs are NET prototypes, not yet on sale.

Both floors of the house were adapted for the children, with bunk beds and plenty of built-in storage. On the rear patio, a child-friendly slatted iron-rod grill allows both light and fresh air to circulate freely to Teresa's workshop below.

In this basement studio, Teresa devotes time to her fledgling design project, Sarmiento, recycling the by-products from NET's production. Surplus chair-leg prototypes, asymmetrical wooden blocks, and offcuts are fashioned into children's toys and decorative objects. Like the rest of the house, the workshop is filled with furniture from NET, along with artwork by friends, family, and other Argentine artists. A piece by PAR Paisaje—a creative partnership between Teresa



Casa Clara Plan

N 2

First Floor

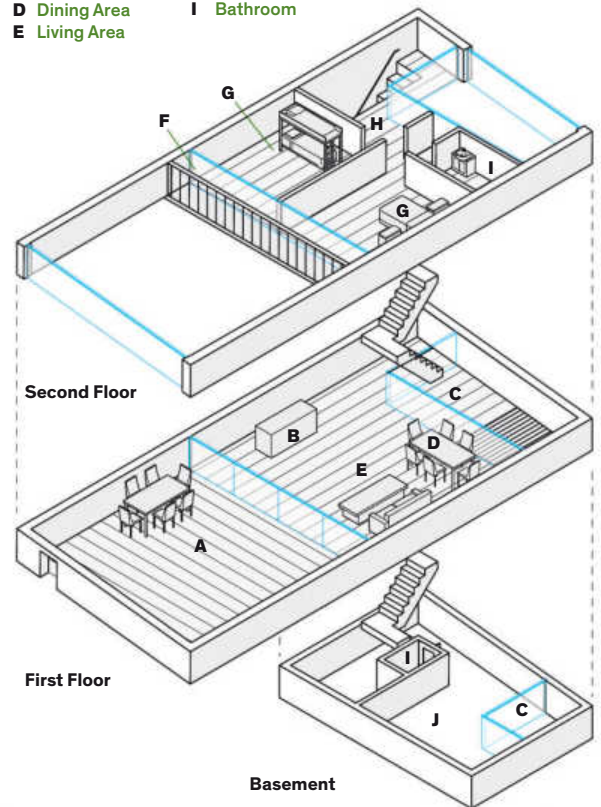
- A Patio
- B Kitchen
- C Interior Patio
- D Dining Area
- E Living Area

Second Floor

- F Balcony
- G Bedroom
- H Family Room
- I Bathroom

Basement

- J Workshop



Wood envelops the home's second story. The floor is made of Brazilian pine salvaged from a warehouse. The walls are also recycled boards, sourced from the ceiling of a conventillo, or tenement, in the La Boca neighborhood, and sliced into 12-inch-wide planks. The ceiling is made of ipe from the NET workshop. In the family room,

cushions knit by Teresa's mother, Griselda Sposari, sit on a Lennon armchair by NET (above). A Carrara marble sink in the bathroom is surrounded by Brazilian pine and cypress (right). The children's bedroom features NET bunk beds and storage baskets from Mono, the design shop of Sticotti's wife, Mercedes Hernáez (opposite).

and the artist Violeta Ossani—is embroidered in cotton thread on canvas and framed in marupa wood. It hangs on a modular coat rack by NET.

"We live in a rich, creative environment," Teresa says. "In some ways it's a constant learning process. We test-run the prototypes of our own designs, which is why the furniture and objects we have are constantly changing. This evolution and transient nature of things is interesting."

Indeed, Casa Clara feels like an ever-evolving, self-contained microcosm, where the changes of time are marked not only by the blossoms and turning leaves but also by the growth of the Sarmiento Tovo children, who constantly challenge the malleable boundaries of this beautiful work in progress. □



Dwell on Design New York 2015

For three days in October, industry leaders, design enthusiasts, academics, and editors converged to discuss the built environment.

"Design really has no boundaries," Dror Benshetrit told the audience on the last day of Dwell on Design New York, a three-day festival of ideas at Skylight Clarkson Sq in New York's Soho district. Benshetrit, a designer known for pushing boundaries through innovative materials and ideas, joined dozens of speakers onstage to pursue topics ranging from the future of high-rise living to the latest advances in designing for small-space environments. Kicking off the three-day event was Pulitzer-prize winning author and *Vanity Fair* architecture critic Paul Goldberger, who was joined onstage by architect Eric Owen Moss to talk about, among many other things, Frank Gehry's influence on the West Coast architecture school. □

1



Paul Goldberger

1. Architecture critic Paul Goldberger delivered the key-note conversation and signed copies of his newly published tome *Building Art: The Life and Work of Frank Gehry*.
2. Attendees network in front of a digitally printed rug by Moooi.

3. Resource Furniture, a retailer delivering multifunctional space solutions, debuted their Nature wallcoverings collection alongside their Flex modular sofa, Plurimo expanding table, La Literatura Open storage system, and more.

2



3





4



5



6



4

7

4. Ammr Vandal of nArchitects, who discussed the future of prefab alongside architect Jim Garrison. 5. During the weekend, attendees perused installations from Dwell partners, among them Citibin and Urban Story (shown here, from left) and small-space appliances from Haier. 6. Situated among the installations were two

stages featuring continuing-education seminars and other design conversations, all led by Dwell editors. 7. Artist Wendell Castle. 8. Architect Eric Owen Moss joined Paul Goldberger onstage and shared a curated presentation of images. 9. Raydoor hosted a live-art installation that continued throughout the conference.

8



Eric Owen Moss



9

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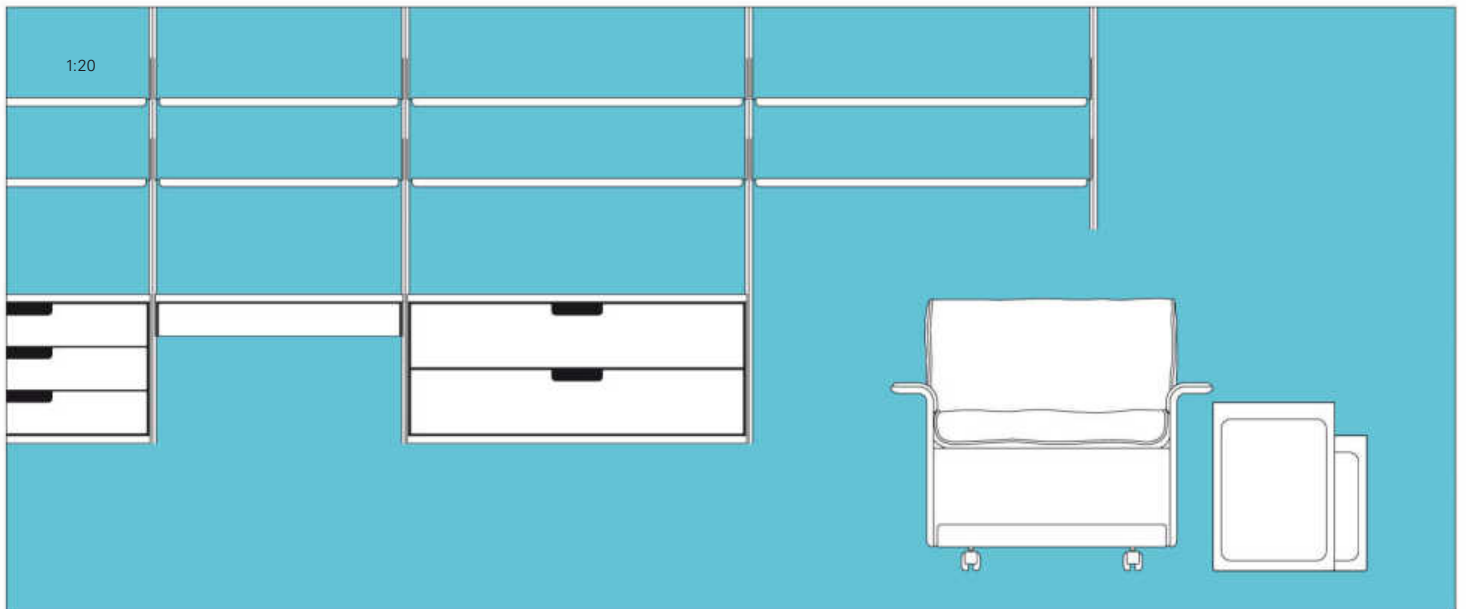
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TEXT BY
Aileen Kwun
PHOTOS BY
Dean Kaufman

PROJECT
Cope Residence
DESIGNERS
Rachel and Nick Cope
LOCATION
Brooklyn, New York

Marble Madness

For the husband-and-wife founders of Calico Wallpaper, work meets life at their rental flat in Brooklyn's Red Hook.

Rachel and Nick Cope give new meaning to the term live/work. In the wake of 2012's Hurricane Sandy—which took a toll on both their neighborhood and their jobs, leaving projects stalled for months—the couple launched Calico Wallpaper seemingly overnight, making a splash with a series of marbled designs that are now their signature. Melding traditional craft with modern-day technology, they've since expanded their offerings with color gradient designs, as well as buzzy, off-the-wall collaborations that include marble-printed clothing and accessories (with Print All Over Me and Swords-Smith) and marbled candle vessels (with Joya Studio). We visited the Copes in Red Hook, Brooklyn, at their loft in an industrial 1860s warehouse at water's edge, where Calico all began.

How long have you been in this apartment, and how did you find it?

Rachel Cope: We've been living here for seven years, and I was always really interested in moving to Red Hook. I grew up on Martha's Vineyard so I feel most comfortable by the water, and in a place that's a little bit more solitary and quiet. I found this place on Craigslist—I Googled: "artist space, loft, Red Hook." Within the first five minutes of seeing it, we completely fell in love and knew right away that we wanted to live here. It's also a live/work space, which fit our dreams of working together. >

An installation of Wabi River, a silver-and-gold marbled mural by Calico Wallpaper, cofounded by residents Rachel and Nick Cope, forms a palette of coordinated tones in the living area. Nearly all of the furnishings in the

apartment are by friends and peers of the local New York design scene: The daybed sofa is by Farrah Sit, the hand-dyed shibori pillows are by Rebecca Atwood, the coffee table is by Fort Standard, and the incense burner is by Apparatus.







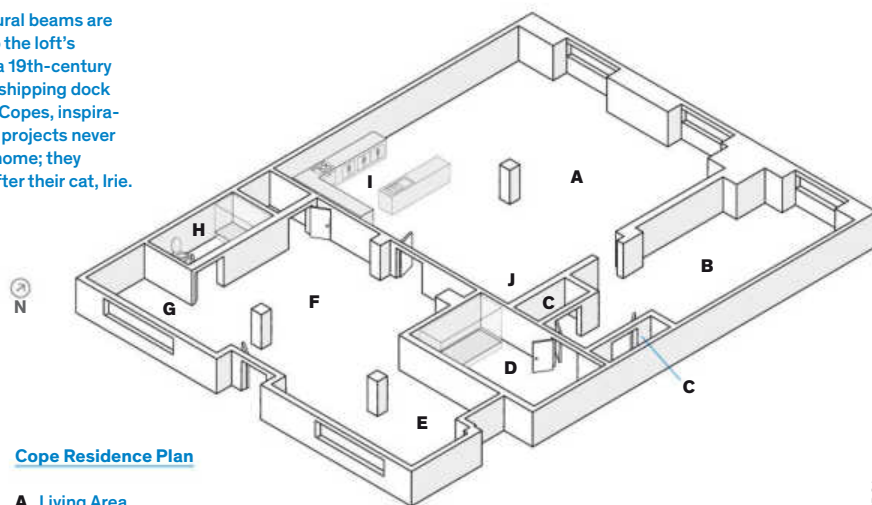
How did you first become interested in collaborating? Did you meet through work, or creative projects?

Nick Cope: This is bizarre, but we kind of bonded over our interiors. Before we dated, we had started this funny online distant courtship, and would share photos of our spaces and make these little care packages for each other, with handmade artwork about our apartments. We felt immediate kinship.

As renters, have you altered the apartment in any way, and do you still use it as a live/work space?

Rachel: The space has been transformed in many different ways. We've had different artists work here, and our studio used to be set up here (we now have a separate studio space). Structurally, it remains unchanged, but we've installed our wallpaper in each of the rooms. We actually did our very first Calico installation ever in this living room! >

Exposed structural beams are a historic nod to the loft's previous life as a 19th-century warehouse and shipping dock (above). For the Copes, inspiration for creative projects never draws far from home; they named Calico after their cat, Irie.

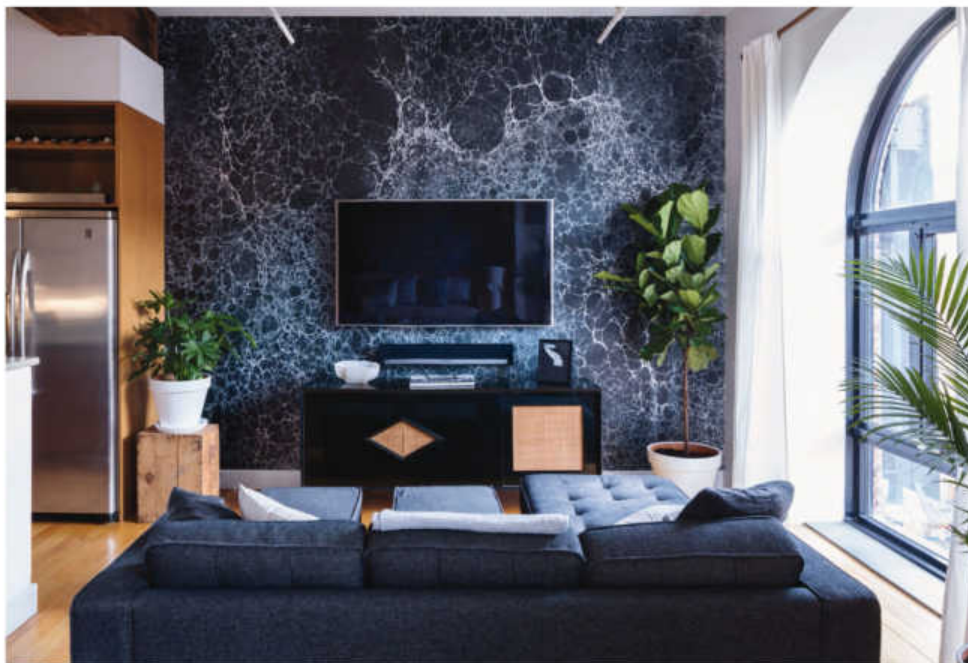


Cope Residence Plan

- A** Living Area
- B** Master Bedroom
- C** Closet
- D** Master Bathroom
- E** Nursery
- F** Home Office
- G** Guest Bedroom
- H** Bathroom
- I** Kitchen
- J** Dining Area

ILLUSTRATION BY REMIE GEOFFROI

In the open-plan living area, a wall covered in Calico's Lunaris Midnight—inspired by moon-scapes and outer space—sets the tone for a vignette of darker furnishings, including a vintage credenza that doubles as an entertainment center, equipped with a Sonos Playbar (right). Aurora Ray, a color-gradient wallpaper inspired by the sunset as seen from Red Hook, accents the master bedroom, furnished with a custom bed frame by VIDIVIXI (below right). The couple also designed a collection named after their daughter, Willow, exploring the movement of water and trees.



The two of you began Calico here, after Hurricane Sandy hit. What were you doing before, and how did the storm affect your work?

Nick: We had completely different job roles at the time. I was working on interior design work, mostly contracting, and Rachel was an art therapist in an inpatient psychiatric unit, practicing art as a modality for healing. When Hurricane Sandy hit, all of my projects were all put on hold; Rachel's unit was closed temporarily for six months.

Rachel: It was really traumatic. For a moment, here in Red Hook, it felt a bit post-apocalyptic; everything was flooded and the smell of gas was everywhere. It happened very quickly, and our whole world completely changed. It was a very difficult time, but we decided to use that time to be productive.

What led you to begin experimenting with marbling techniques?

Nick: It was very loose at first. I had found some samples of marbled paper next to the Russian Bath House in the East Village, and we took a look at those papers together. Rachel, who has an amazing arts process background and studio training, said, "I think I can make this." We started researching and went wild with it. We also couldn't leave the house; the water was too high.

Rachel: We couldn't run to the art store, so we used the paint Nick had been storing here for his interiors projects. The front room turned into our main studio,

**"Wallpaper completely transforms a space. It can make a mixed-use office or studio feel like separate rooms, and create a completely different environment."
—Rachel Cope, resident and designer**

full-on. There were all sorts of tables set out, paint everywhere, multiple trays. I had different tests out with varying ratios of pigments in water, washing everything out in the shower. We got really, really, into it. Nick started to scan some of the marbled paintings and then popped them into some of the interior projects he had been working on. We put a date down—March 2013, our first trade show—and knew we had to figure out how to get it working by then.

What's your favorite thing about this neighborhood, and how has it evolved since you first moved here?

Rachel: When we first moved here, it was a little desolate. Now, there are so many designers and artists that live out here, too. [Furniture designer] Ian Stell is across the street—I see him every morning having coffee. Fort Standard is out here, too, and Ladies and Gentlemen Studio; it's a really great community. I think Red Hook really draws people who want a little more space and quiet to be creative, and focus, the ability to clear your mind. >



Make It Yours



▲ Magnetic Fields

In the kitchen, the couple have applied a series of square plywood tiles by Moonish at the bar counter. Forming a graphic, mosaic-like effect, the geometric designs can be mounted magnetically, in an easy-to-install system that invites reconfiguration and play—for adults and kids alike. moonish.com



▲ Frame It

Painted by hand, then photographed, enlarged, and printed digitally, each of Calico's designs are made to be custom-sized for a space. The result: a visually immersive environment that reads more as a mural, with an expansive, non-repeating pattern. While the Copes recommend carefully priming any surfaces for large-scale installations, a smaller swatch can add an equally impactful accent when framed and hung, as shown in their home office. calicowallpaper.com



Urban Jungle ►

A sculptural terrarium brings the landscape indoors. This two-tier wooden box planter is but one of many designs by Plant-in City, a cooperative of artists and technologists who create a series of intricate, micro-ecosystems of "green architecture." plantincity.com

◀ Salvaged Goods

Naturally, the Copes are hands-on with all of the interior touches throughout their home (at one point, they even had a bed frame fashioned from shipping pallets). In the living room, they've styled an architectural fragment, sourced from local salvage yard Big Reuse (formerly Build It Green), and re-painted it white to create a striking plant display. bigreuse.org □





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Toy Story

A designer carves out an industrial-chic kitchen in a downtown Los Angeles apartment.

TEXT BY
Erika Heet
PHOTOS BY
Ye Rin Mok

PROJECT
Toy Lofts Kitchen
DESIGNER
Andrea Michaelson
LOCATION
Los Angeles, California

In a loft renovated by designer Andrea Michaelson, a Liebherr refrigerator blends in with stainless-steel cabinets from Fagor. Flow chairs by Henry Hall Designs and CB2 benches pull up to an antique farm table.



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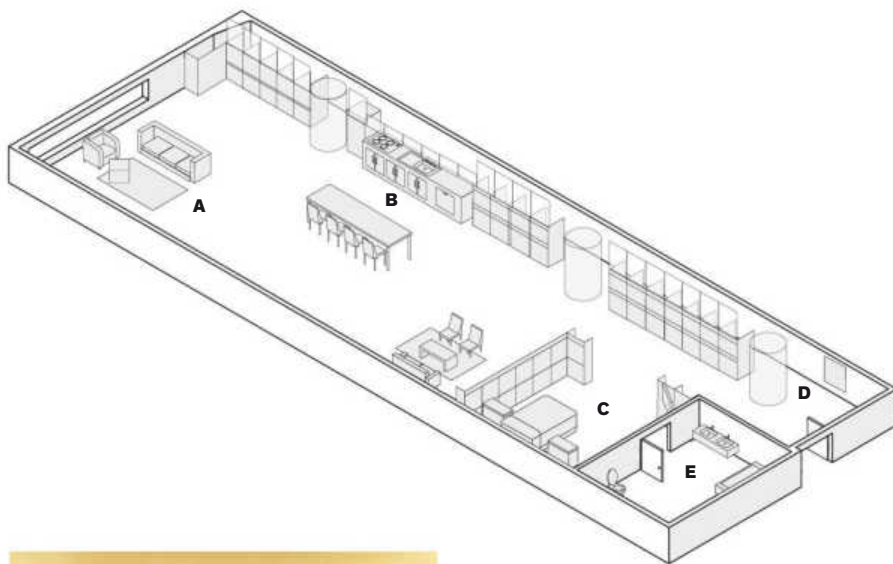
Floating brass shelves fabricated by local sculptor Gilad Ben-Artzi contrast the steel wall (left). A plated burnished brass pot rack from Hayneedle hangs above the Verona range. Resting on the counter-top is a knife block from Horne (below).

Located in the fashionable Warehouse

District of downtown Los Angeles, the Toy Factory Lofts comprise 119 reimagined live/work spaces, in a historic 1924 building with the word "Toy" emblazoned across the facade. A rooftop swimming pool offers sweeping views of downtown and the L.A. River, and, downstairs, the security guard keeps watch from a shipping container embedded in the lobby, with its exposed pipes and concrete floors.

This raw detailing carries through to Richard Michaelson's 1,400-square-foot loft, redesigned by his sister-in-law, Beverly Hills-based designer Andrea Michaelson. "Every surface except the exposed ceiling was gutted and replaced," says Andrea, about the apartment, which was dated and overwhelmed by dark wood floors, brightly colored accent walls, and, smack-dab in the center, a burgundy kitchen island. "It was so melamine, it had to go," Andrea says with a laugh.

Richard, an entrepreneur and gastronome who lives in Riverside but spends weekends ("or Dodgers season," he says) at the loft, gave Andrea carte blanche with the design. "Entrusting this to Andrea was very easy because I have no talent in regards to design," he says. "I had no qualms. I basically gave her the keys, went to Riverside, and came back and it was finished." >



Toy Lofts Plan

- A** Living Room
- B** Kitchen
- C** Bedroom
- D** Entrance
- E** Bathroom



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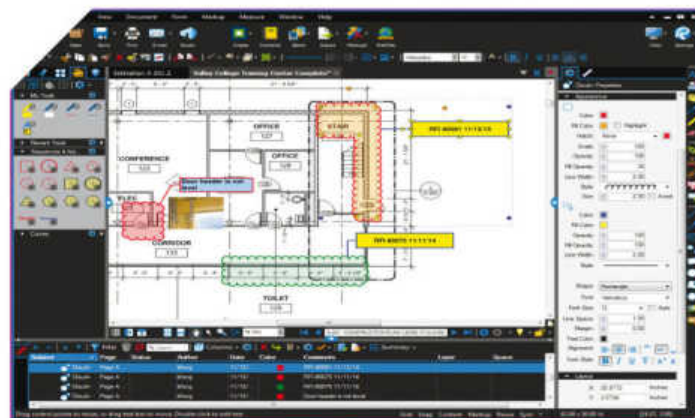


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It takes two to make a thing go right. London designer Michael Anastassiades designed the Flos Copycat LED Table Lamp with a delicate balance of two simple shapes. The metal base is placed in the shadow of the hand-blown glass diffuser—but poetically, it is the small sphere that supports and stabilizes the larger one. Find this plus more than 300 of the world's leading design-driven brands.

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Despite some behind-the-scenes construction bumps, such as needing to retool the plumbing, Andrea kept the project under the \$200,000 budget and on a tight schedule, finishing in just eight months. The kitchen became the core element of the aesthetic reboot, which included removing the wood floor in favor of the original concrete, adding LED lighting to brighten the dark space, and cladding one of the room's main walls in sheets of steel edged in brass. Flanking the kitchen are translucent bifold doors that conceal storage; the kitchen itself gained freestanding steel cabinets, purchased on closeout from Fagor. Andrea replaced the island with an antique farm table she found locally.

Surrounding the table are metal-and-teak side chairs from Henry Hall Designs and low concrete benches from CB2 that slide out easily for use in a pinch. She splurged on a slab of Calacatta Paonazzo marble for the countertops, using the remnants for the bathroom and a cube table.

Having recently settled in, Richard has big plans for the kitchen, including hosting friends at the rustic table for his famous hors d'oeuvres: caviar-stuffed squid, uni on miso-marinated cucumber, and fresh oysters flown in from Seattle. "I have plenty of space to work," he says. "I'm still surprised at how beautiful it turned out." □



"I wanted Richard to stay for a while before we renovated—really live here and figure out what was missing." —Andrea Michaelson, designer

Since Richard only resides in the loft on weekends, storage needs are minimal. A handful of food items and glassware from local shop Hammer and Spear are displayed openly above the sink (above left), while a Fagor cabinet conceals less sightly ingredients (above).

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Arlene Hirst
PHOTOS BY
Michael Graydon
+ Nikole Herriott

PROJECT
Rozensztroch Residence
DESIGNER
Daniel Rozensztroch
LOCATION
Paris, France

In the living area of Daniel Rozensztroch's Paris apartment, an Eames La Chaise and a butterfly chair complement a Moroccan Berber rug (below). As artistic director of Parisian shop Merci, Rozensztroch (far left) travels the world gathering objects. His 1,000-square-foot flat in the Marais district doubles as a personal museum of beloved possessions (left).

French Evolution

A tastemaker brings his distinct vision—and an overflowing collection of vintage items—to an industrial loft with a centuries-old pedigree.



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A vintage console and a Noguchi floor lamp sit in front of an oxidized metal partition (left). A Smeg refrigerator is one of a series of red accents that punctuate the black-and-white space (below left). Boffi faucets join sinks from Labour and Wait in the bathroom (below right).

Daniel Rozensztroch has a nose for real estate. The French designer and author moved into the Bastille District of Paris when it was a shabby, undesirable neighborhood. Today it's a booming one. But after more than 30 years there, he felt that it was time for a change. His discerning eye lit on an architectural treasure—a 17th-century manufacturing plant in the Marais, a historic district that abuts the Bastille.

The building, which housed a toy factory owned by Gustave Eiffel in the 19th century, was a rare gem that developers had purchased to turn it into apartments. Rozensztroch was smitten and decided to buy a raw space there.

He's far from naive about the ordeals of renovation—Rozensztroch was creative director of *Marie Claire Maison*, one of France's leading home design magazines, for 25 years. Today (while he still consults for the publication), his time is mostly spent as artistic director of *Merci*, the trendsetting Parisian shop he helped conceive. He's used to the pitfalls, problems, and surprises that inevitably arise during construction.

But even with all his experience, he was not prepared for the many obstacles that awaited him. Because of the building's rich history, it had been given the French equivalent of landmark status. It took more than three years to cut through all the red tape and bureaucracy before he could actually live there.

The space, around 1,000 square feet, has double-height ceilings that make it feel open and inviting. A long wall of windows, covered with simple, semi-sheer cotton curtains, overlooks a grassy and serene inner courtyard. The wall opposite the windows is filled from floor to ceiling with industrial steel bookcases from Metalsistem that run virtually the complete length of the room. These are overflowing because Rozensztroch is an insatiable collector of what he describes as humble objects, about which he has written a series of books. The *Everyday Things* series is devoted to kitchen ceramics and glassware, wire objects, and vintage clothing hangers, and he has also curated several exhibitions of these simple wares. >





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A row of vintage iron cabinets, mostly recovered from doctors' and dentists' offices, separate the kitchen from the dining area. The Gervasoni table was designed by close friend Paola Navone. Architect Dominique Perrault and designer Gaëlle Lauriot-Prévost are responsible for the tubular pendants over the dining table, which resemble old subway lamps.

"I kept the things I loved the most. But I have even more things in storage."—**Daniel Rozensztroch, resident**

When he moved, he had to put everything into storage. After Rozensztroch had finally settled into his new home and opened the boxes, he was horrified to discover how vast his inventory was and staged a two-day garage sale. What remains is still more than most people could amass in a lifetime.

The apartment has no dividing walls. Instead, working with architect Valérie Mazerat, the designer of *Merci*, he created three separate, distinct spaces. Vintage cabinets close off the kitchen; a single-height partition defines the living and work area; the bathroom and bedroom are behind this wall. The bedroom is the one space that is somewhat enclosed, providing a cozy retreat from the open loft.

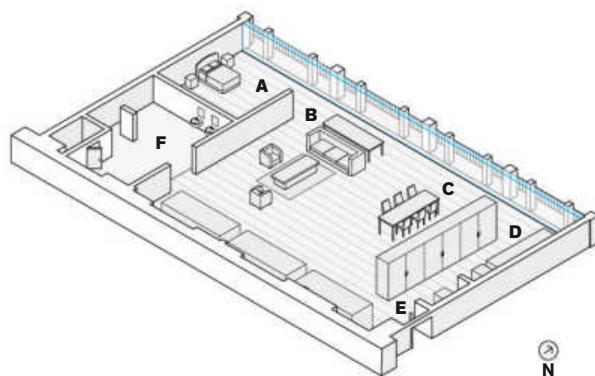
Because the old floors were beyond repair, Rozensztroch had them torn up, replacing them with vintage factory wood flooring imported from Belgium.

Furnishings are simple. The living room sofa, designed by Paola Navone for Gervasoni, faces a Moroccan Berber rug, as does the dining table on the other side of the room, another Navone creation for Gervasoni, which is surrounded with vintage chairs. An array of objects, collected over a lifetime, add even more personality to the loft. Navone, a close friend and sometime collaborator who lives nearby, provided

housing for Rozensztroch during his three years of apartment limbo. Because she travels so much, she was rarely there but was delighted to have a resident who kept the refrigerator filled.

The kitchen is simply outfitted with up-to-date appliances—including an induction cooktop because the building deemed it too dangerous to install gas lines in the old walls. Vintage shelves from the 1950s by Mathieu Matégot provide additional storage on the wall over the sink and stove.

While the Marais is a bustling neighborhood, also one that has become desirable for those shopping for real estate, Rozensztroch's loft is well hidden from the busy streets. He enjoys what is almost a bucolic retreat, and he's not likely to be moving again soon. □



**Rozensztroch
Residence Plan**

- A** Bedroom
- B** Living Room
- C** Dining Room
- D** Kitchen
- E** Entrance
- F** Bathroom

A vintage Eames rocking chair occupies a corner of the living room (below). In the bedroom, a 1930s painting by French artist Louis Parrens hangs above a vintage nightstand with a Lampe Gras light, designed in 1921 by Bernard-Albin Gras (right). The bed is dressed with *Merci* linens.



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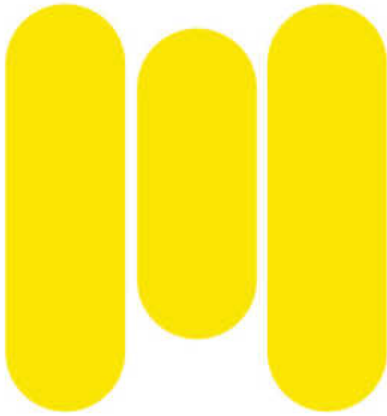
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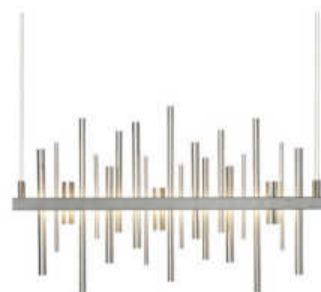
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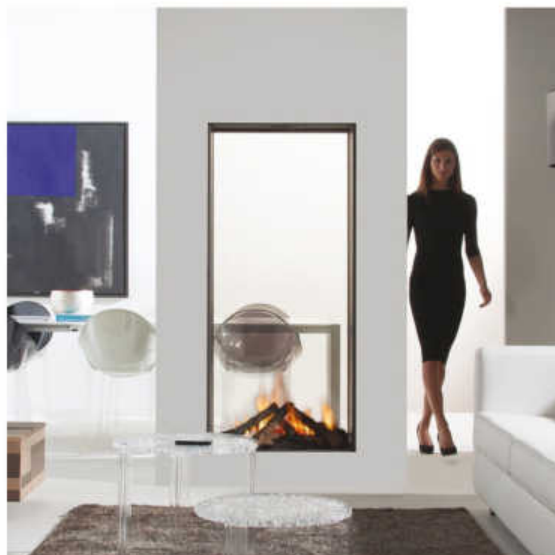
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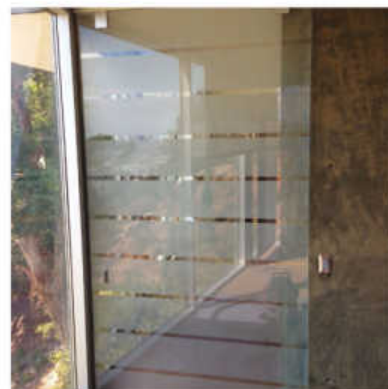


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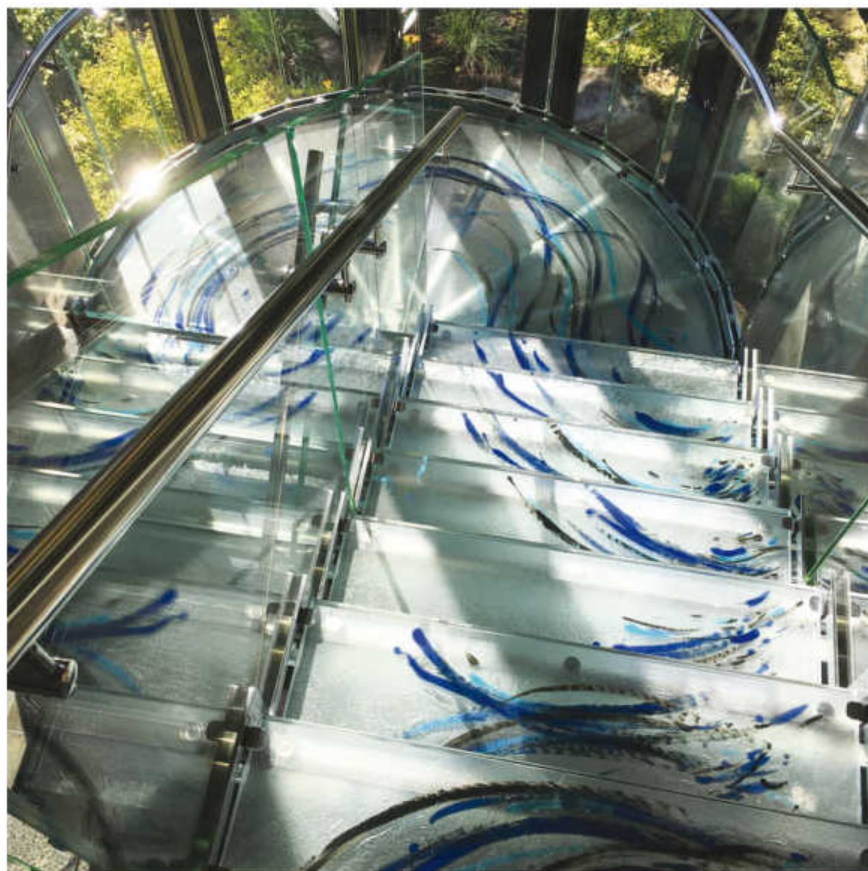
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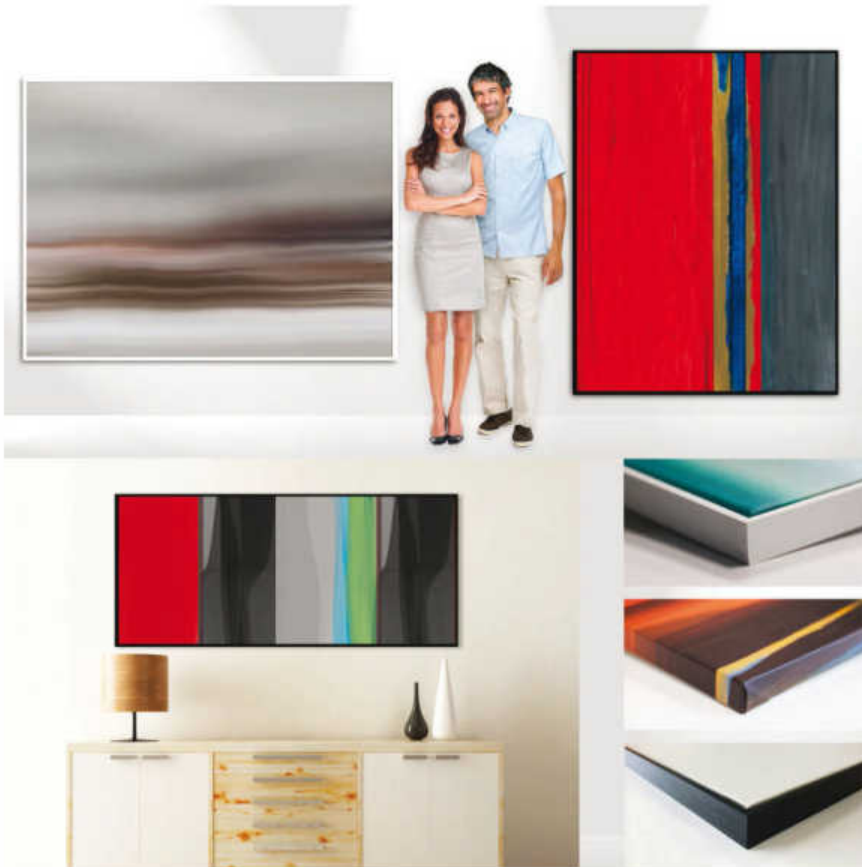
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Super White countertops

by **PentalQuartz**

pentalonline.com

Black Bean Soup and

Distant Gray paints by

Benjamin Moore

benjaminmoore.com

Artwork by Geoff McFetridge

championdntstop.com

Windows by Kolbe

kolbe-kolbe.com

Moroccan rug from

M.Montague mmontague.com

Eames lounge chair and

ottoman by Charles and Ray

Eames for Herman Miller

store.hermanmiller.com

Freestanding tub by

Victoria + Albert

vandabaths.com

Faucets by Naoto Fukasawa

for **Fantini**

fantiniusa.com

EcoStat shower fixtures

by **Hansgrohe**

hansgrohe-usa.com

58 In the Mix

Nathalie Wolberg and Tim

Stokes paristexasantwerp.com

Bart & Pieter Garden

Architects bart-pieter.be

Sofa and chairs by Charles

and Ray Eames, Wishbone

chairs by Hans Wegner,

kitchenette cabinets by

Børge Mogensen, all vintage

Upholstery fabric by Kvadrat

kvadrat.dk

Suspended dining table, light

pendants, tables, all custom-

designed by Nathalie

Wolberg; artworks and

sculptures by Tim Blanks

paristexasantwerp.com

Bathroom fixtures by

Ritmonio ritmonio.it

Stovetop by Siemens

siemens.com

Side tables and sink from

IKEA ikea.com

White tap by Vola vola.com

66 On a Clear Day

NET sticotti.net

Sarmiento websarmiento.com

Dellatorre table, Galponera

lamp, Board chair, Modular

coat rack, Valiant sofa,

Butterfly chair, Mercedes

table, Otto lamp, wood-and-

leather bar stool, Museo

chairs, Alamo benches, Lennon

sofa, and custom furniture, all

by NET Meubles sticotti.net

Smart TV by Samsung

samsung.com

Artwork by PAR Paisaje

parpaisaje@gmail.com

Baskets from Mono

mono-blocks.com.ar

80 My House

Wabi River, Lunaris Midnight

and Aurora Ray wall coverings

by **Calico Wallpaper**

calicowallpaper.com

Sparrow crib, Rabbit Play

chairs, and Play table by Oeuf

oeufnyc.com

Dresser by Jamie Gray for

Matter Made

mattermatters.com

The Fifth magnetic plywood

wall tiles by Moonish

moonishco.com

Aura pendants by Ladies &

Gentlemen Studio

ladiesandgentlemenstudio.com

Vintage bar and dining chairs

by **Arthur Umanoff** from **Krrb**

krrb.com

Custom dining table by

Huy Bui hbcollaborative.com

Captain's Mirror by BDDW

bddw.com

Daybed sofa by Farrah Sit

farrahsit.com

Shibori pillows by

Rebecca Atwood

rebeccaatwood.com

Column coffee table by

Fort Standard

fortstandard.com

Candles by Calico and Joya

Studio joyastudio.com

Salvaged architectural

column from Big Reuse

bigresuse.org

Playbar and Play:1 speakers

by **Sonos**

sonos.com

Riki stool by Riki Watanabe

momastore.org

Tripp Trapp chair by

Peter Opsvik for **Stokke**

stokke.com

Concrete planters and

centerpiece objet by Chen

Chen & Kai Williams

chen-williams.com

Wooden box planters by

Plant-in City plantincity.com

Dakku bed frame by VIDIVIXI

vidivixi.com

Wall-mounted bedside

drawers by Pelle

pelledesigns.com

Vintage textile crests from

Erie Basin eriebasin.com

Wardrobe from IKEA

ikea.com

Vintage black credenza

from **Krrb** krrb.com

Jane Loft bi-sectional by

Gus* Modern

gusmodern.com

Armchairs by Cisco Brothers

ciscobrothers.com

Censer incense burner by

Apparatus

apparatusstudio.com

86 Renovation

Andrea Michaelson Design

andreamichaelsondesign.com

Flow dining side chair by

Henry Hall Designs

henryhalldesigns.com

Fuze gray bench from

CB2 cb2.com

Refrigerator by Liebherr

liebherr-appliances.com

Stainless-steel cabinetry

from **Fagor**

fagoramerica.com

Plated burnished brass pot

rack from Hayneedle

hayneedle.com

Stainless-steel sink

from **Julien** julien.ca

Knife block from Horne

shophorne.com

Pendant lights from

Restoration Hardware

restorationhardware.com

Oven from Verona

veronaappliances.com

Faucet from Alfi Trade

alfitrade.com

Floating brass shelves

designed by Andrea

Michaelson and fabricated

by Gilad Ben-Artzi

giladben-artzi.com

Brass detailing on steel wall

by Schluter Systems

schluter.com

92 Focus

La Chaise by Charles and Ray

Eames for Vitra

vitra.com

Side table by Eero Saarinen

for Knoll knoll.com

UF4-L8 floor lamp by Isamu

Noguchi shop.noguchi.org

Modular storage system from

Metalsistem

metalsistemgroup.com

Refrigerator by Smeg

smegusa.com

Enamel bucket sink from

Labour and Wait

labourandwait.co.uk

Pipe faucets by Marcel

Wanders for Boffi

boffi.com

Lampe Gras task lamp by

Bernard-Albin Gras from

Design Within Reach

dwr.com

108 Finishing Touch

Huniford Design Studio

huniford.com

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Daydream

Designed by Ole Gjerløv-Khudsen in 1962, the OGK Safari Day Bed and corresponding Lounge Chair were originally designed for his son, who was going on a camping trip. Not wanting him to sleep on the ground, Gjerløv-Khudsen designed the simple daybed. Designed over the bucksaw principle, the highly portable daybed can be assembled and disassembled in two minutes, and requires no tools.

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store.dwell.com

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store

finishing touch

Beach Weathered

Balancing texture, proportion, and found objects lends unexpected sophistication to a seaside retreat.

TEXT BY
William Harrison

When reenvisioning the interior of a 1930s summer bungalow in Sagaponack, New York, designer James Huniford paired a discarded sifter found in Indiana with rugged pine-paneled walls, and conceived minimalist, aluminum indoor/outdoor furnishings for the eat-in area. "[The project] is really about design, and not decor," Huniford says. "We're approaching a time in the design world where people don't want a formulaic interior." □



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*Wall Cladding: IRON COPPER (Iron Collection)
designed by Ricardo Rossi architect.*





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Go
Places



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With its modern, striking lines, a futuristic interior and uncompromising sense of style, the 2016 Prius has an edge at every angle.

THE ALL-NEW
PRIUS

toyota.com/prius

Prototype shown with options. Production model may vary. ©2015 Toyota Motor Sales, U.S.A., Inc.